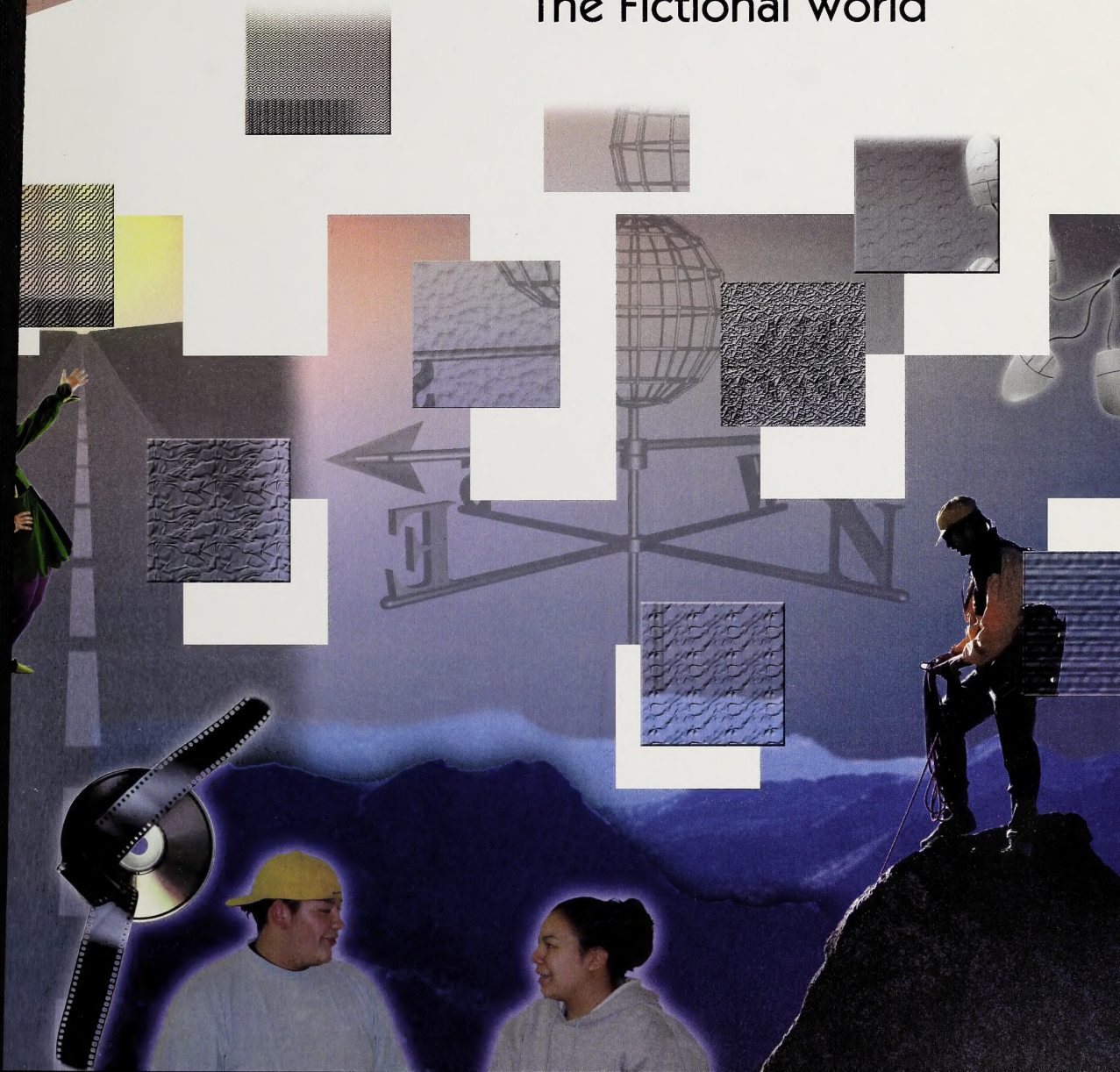


Language Arts 30-2

Module 4

The Fictional World





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English Language Arts 30–2

The Fictional World

Module 4



English Language Arts 30-2
Module 4: The Fictional World
Student Module Booklet
Learning Technologies Branch
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The Learning Technologies Branch acknowledges with appreciation the Alberta Distance Learning Centre and Pembina Hills Regional Division No. 7 for their review of this Student Module Booklet.

This document is intended for	
Students	✓
Teachers	✓
Administrators	
Home Instructors	
General Public	
Other	



You may find the following Internet sites useful:

- Alberta Learning, <http://www.learning.gov.ab.ca>
- Learning Technologies Branch, <http://www.learning.gov.ab.ca/lrb>
- Learning Resources Centre, <http://www.lrc.learning.gov.ab.ca>

The use of the Internet is optional. Exploring the electronic information superhighway can be educational and entertaining. However, be aware that these computer networks are not censored. Students may unintentionally or purposely find articles on the Internet that may be offensive or inappropriate. As well, the sources of information are not always cited and the content may not be accurate. Therefore, students may wish to confirm facts with a second source.

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Welcome

to English Language Arts 30–2

Module 1



Looking Ahead

Module 2



The Literary Experience

Module 3



Media and Technology

Module 4



The Fictional World

Module 5



Functional Communication

Module 6



The Power of Drama

Module 7



The Road Ahead

Resources

Your English Language Arts 30-2 course package consists of the following resources:

- seven Student Module Booklets
- fourteen Assignment Booklets
- *English Language Arts 30-2 Audio CD*
- *English Language Arts 30-2 Multimedia Segments CD-ROM*
- *English Language Arts 30-1 & 30-2 Interactive Multimedia Segments CD-ROM*
- *Researching and Making Presentations CD-ROM*

To complete this course successfully, you'll need the following additional resources and materials:

- the textbook *Between the Lines 12* (Nelson Thomson Learning, 2002)
- *English Language Arts Handbook for Secondary Students*
- the modern play *Bethune* by Rod Langley
- a novel from a list provided in Module 4
- access to one of the feature films listed in Module 4
- a notebook or binder with lined paper to record your responses to questions in the Student Module Booklets
- a journal (journal book, scribbler, or key-tab)
- a portfolio booklet (scribbler or key-tab)
- a dictionary, such as *Gage Canadian Dictionary* or *Canadian Oxford Dictionary*
- a thesaurus
- a computer with a CD-ROM drive and Internet connection*
- a CD player (audio CDs can also be played on a computer with a CD-ROM drive)
- a way of recording your voice for oral assignments (an audiocassette recorder and a blank audiocassette or appropriate computer software and hardware)
- a television and VCR or DVD player
- access to library facilities (school or public)

* If you don't have access to a computer with a CD-ROM drive or Internet connection at home or at school, try to arrange to use one at your community library or at the home of a friend.

Visual Cues

You will find many visual cues in this course. Colour is used to highlight terms that are defined in the Glossary. You will also find several icons in the margins. Read the following explanations to discover what the various icons prompt you to do.



Read or view a text.



Take note of new strategies.



Use one of the course CDs.



View television or a feature film.



Explore the Internet.



Get together with a partner or a group.

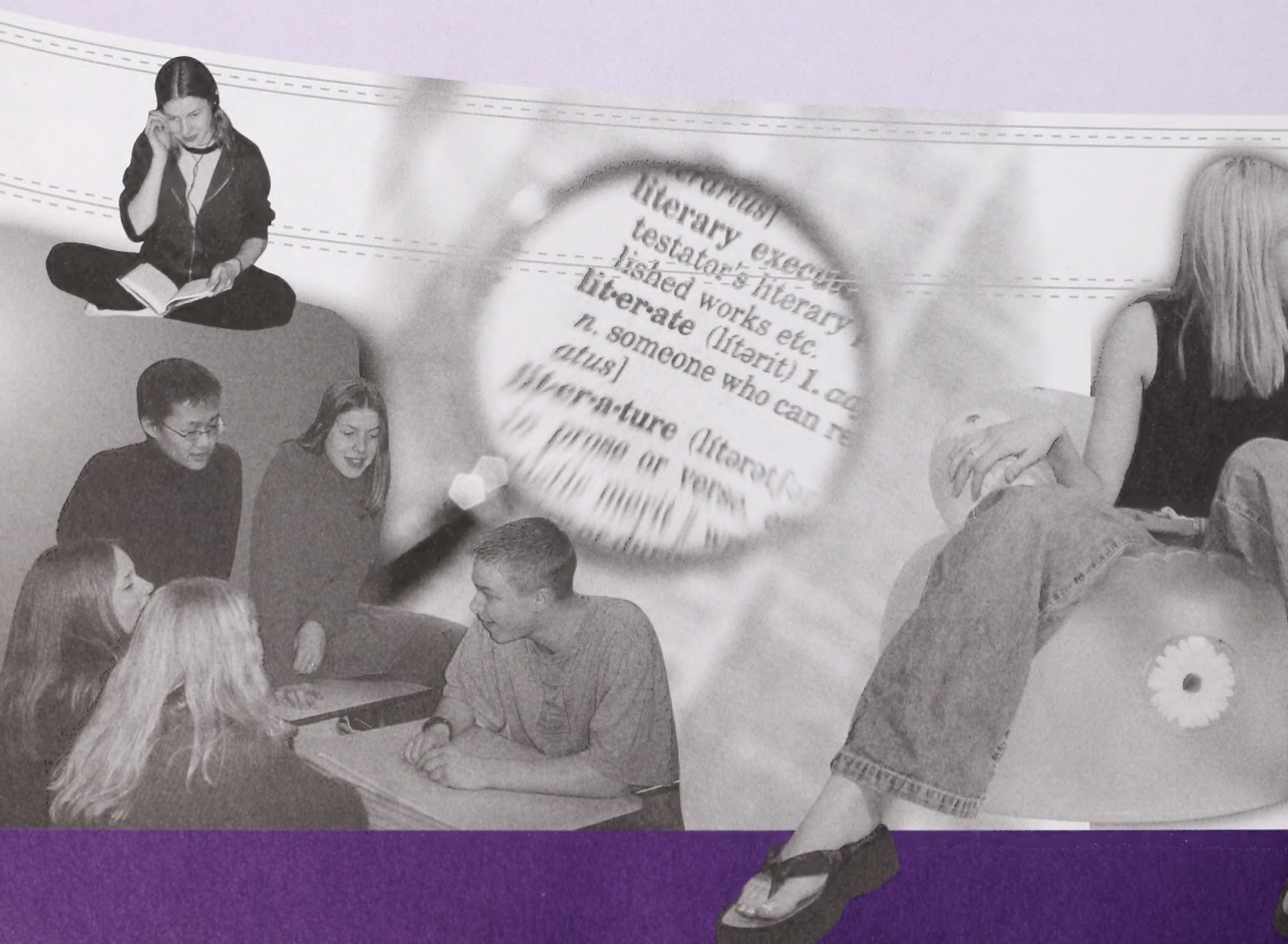
Assessment

There are two Assignment Booklets for each of the seven modules of this course. Your work in these Assignment Booklets will be submitted to your teacher for assessment. If you have difficulty with any of the assignments, you should consult your teacher.

Your final mark in this course will be determined by

- the quality of your work in the Assignment Booklets
- how well you score on the final test
- your performance on any other tests or work that your teacher may assign
- any other criteria established by your teacher or your school

Your teacher or your school will provide information about how your marks will be distributed. Remember, the grading you achieve in this course will contribute 50 percent to your final mark in English Language Arts 30-2. Your diploma exam mark will contribute the remaining 50 percent.

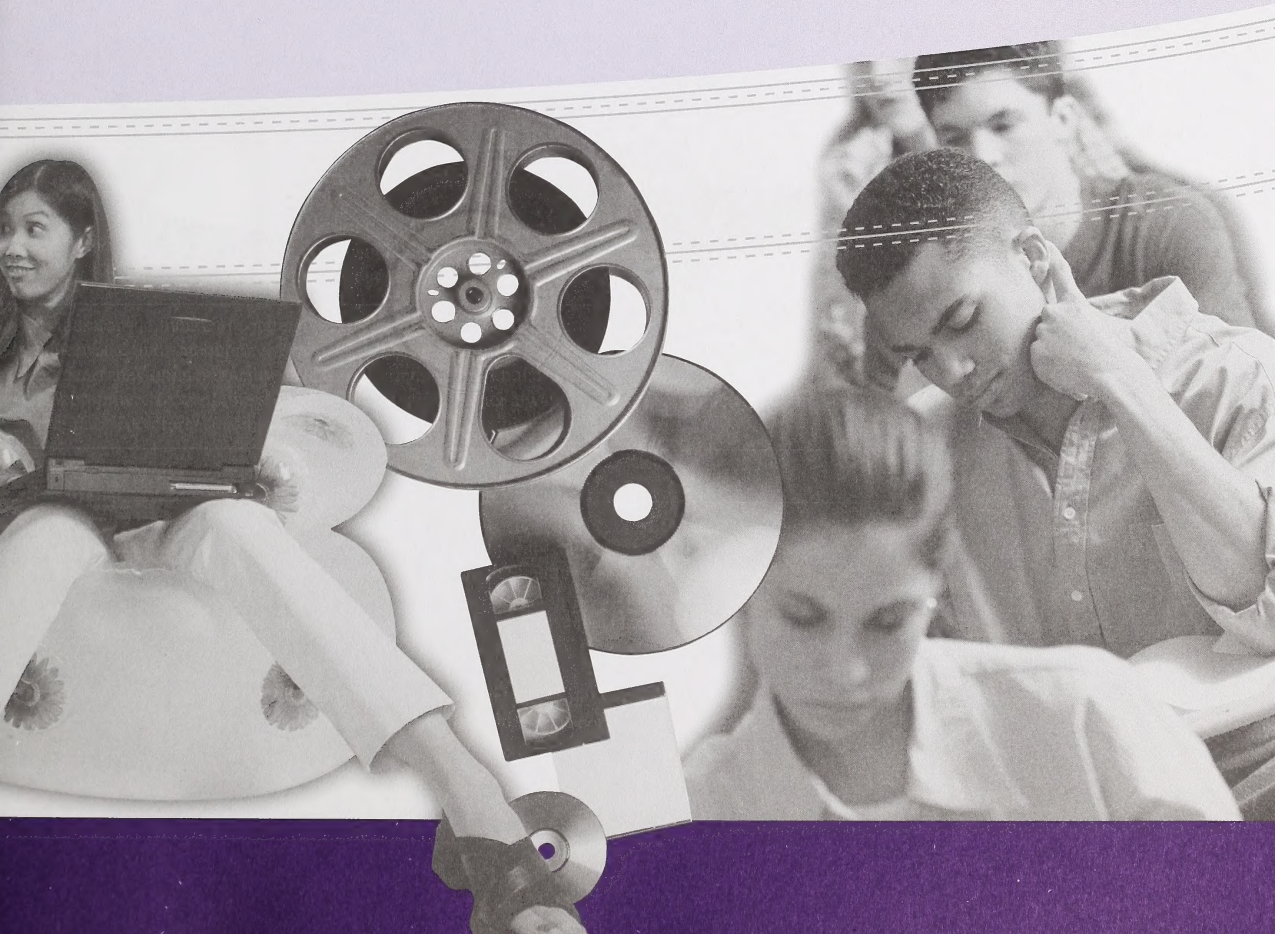


Strategies

Organize your materials and work area before you begin so that you have everything you need. You should work in an area that is quiet and free from distractions. Use a calendar to set goals for yourself to complete each module. Create a schedule, and display it as a reminder.

Many of the learning outcomes that you need to be able to demonstrate in English Language Arts 30-2 involve your skills in working with others. In the lessons that you'll do in each section, you'll often encounter instructions asking you to work with a partner or in a group. Although it's possible to do much of this work on your own, you'll likely get much more out of it if you collaborate with others. Your partner can be a friend, classmate, or family member. You don't need to work with the same partner all of the time. If you're having problems arranging for a study partner, contact your teacher.

To achieve success in this course, be sure to read all the directions carefully and work slowly and systematically through the material in the Student Module Booklets. Taking this approach will prepare you for your assignments. Try to set realistic goals for yourself each day and each week, so that you'll complete each module in a reasonable time. Do your assignments regularly, and remember to review and proofread your work before sending it to your teacher. Careful work habits will greatly improve your chances for success in English Language Arts 30-2.



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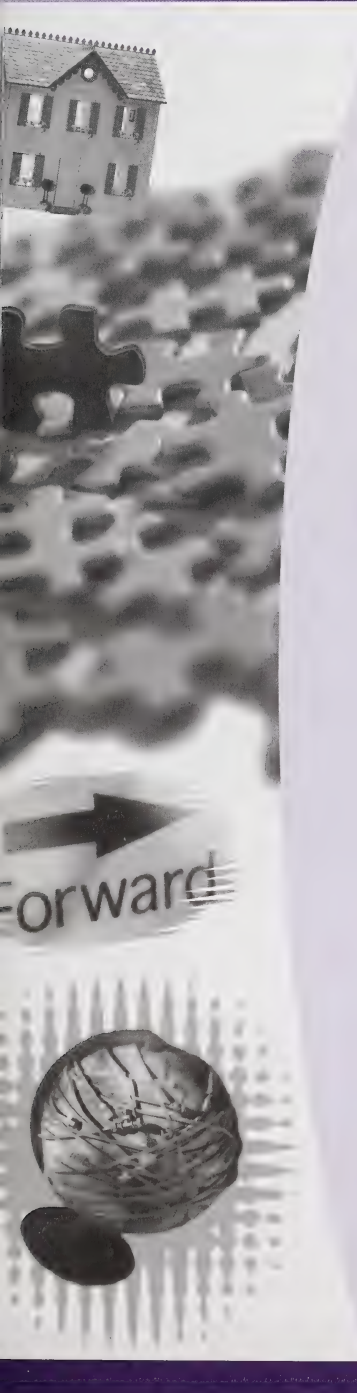
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Module Overview



“A novel is a mirror that strolls along a highway. Now it reflects the blue of the skies, now the mud puddles underfoot.”

So wrote Stendhal, one of the leading French novelists of the nineteenth century. As the quotation suggests, a novel can be about virtually anything—as can a movie. Some novels and movies are realistic, portraying life honestly with its beauty, joy, cruelty, and suffering. Others enable readers to escape the real world for a time through thrills, adventure, romance, and mystery.

In this module, you’ll be reading a novel that you select from a list of novels authorized for English Language Arts 30-2 students. You’ll also view a movie that you select from a recommended list. For a few hours, you’ll leave your own world and enter a fictional world created by an author or filmmaker. Whether or not this fictional world closely resembles your own, you can expect to see both the “blue of the skies” and the “mud puddles underfoot” that Stendhal envisioned in his definition of the novel.

Section 1

Reading the Novel



Do you enjoy getting away from daily distractions and annoyances by slipping into the world of a good novel? If so, you have certainly found a wonderful way to unwind and recharge your batteries while, perhaps, expanding your understanding of life and human nature. If not, it's an activity you should definitely consider, as reading a gripping novel can be one of life's most rewarding pleasures.

In this section, you'll be reading an entire novel; be sure to take notes as you respond to what you read. When you've completed this section, you should have a basic understanding of the plot and characters in the novel and—hopefully—you'll have had a pleasurable reading experience.

Lesson 1: Strategies for Reading a Novel

Whether you enjoy detective stories, thrillers, romances, historical fiction, science fiction, or humour, novels have much to offer. Because they're so accessible, appeal to such a variety of tastes, and have the length necessary for delving deeply into the complexities of human life, novels are by far the most popular literary genre today. People who would never dream of reading a poem, short story, or essay will spend hours immersed in fictional worlds created by novelists.

Choosing Your Novel



Up to this point in the course, you've been assigned specific works of literature to read. In this module, however, you'll be given a list of novels from which you must select one to study. The list includes something for just about any taste, so take some time to choose a novel that you think you might enjoy.

Turn now to the list of novels in the Appendix; read the descriptions and decide which one interests you. Find a copy of your chosen novel before completing the rest of this lesson.

You'll be responsible for obtaining the novel you choose to read. You may decide to buy a copy from a bookstore or borrow one from your local library or school. Take the time you need to make a careful decision; browsing in a bookstore or library will help you make a wise selection.



The novels on this list have all been authorized and carefully selected for English Language Arts 30-2. However, some may contain material that individual students might find objectionable on religious or moral grounds. Look over the novels carefully. You might want to read the first few chapters of a few of them before you make your final selection.

Strategies for Approaching Your Novel



As with anything else you read, you must first set your purpose for reading your novel. While one purpose is to be entertained by the novel, another purpose is to understand it in detail. To fulfil the second purpose, you must read the novel carefully and stop periodically to ask questions and check your understanding.

Remember, understanding the meaning of a work of literature requires the meeting of two minds: the writer's and the reader's. The more aware readers are, the more thoughtfully they can respond to what writers have said. The following strategies are designed to help you maximize your novel-reading experience.

Work with a Partner

First, read with a partner—someone with whom you can compare notes and responses as well as discuss issues and ideas would be helpful. If you can't find another student who is reading the same novel, try to persuade a friend or relative to read it. Reading with a partner can be a fun way of exploring and analysing a new text.

Research the Author

Next comes the question of the author's **milieu** (the surrounding circumstances or the environment in which someone lives). Knowing some of the details about an author's life can enrich your reading experience.

To learn more about milieu, listen to "Considering the Author's Milieu" on your Audio CD, where you'll hear a discussion between two students and their teacher.



1. How would you search for information about an author on the Internet?

Compare your response with the one on page 86 in the Appendix.

You can also check the reference section in your library. The following are four examples of biographical dictionaries that provide information on writers:

- *Dictionary of Literary Biography*
- *Contemporary Authors*
- *Twentieth-Century Authors*
- *World Authors*

Preview Your Novel

Just as kayakers should reconnoitre a river before tackling it, readers should become familiar with a book they're about to read so that they'll know what to expect. Although previewing is generally more useful with non-fiction, you still should take a few moments to preview your novel.

2. What steps should you take to preview your novel?

Compare your response with the one on page 86 in the Appendix.

When you've finished previewing, you should have a good idea of what to expect in the novel you're about to read.

Take a few minutes now to preview your novel. As you preview, jot down the important things you learn about your novel.

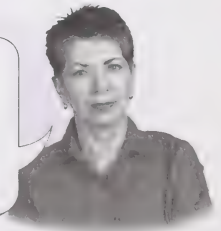
Journal Entry 4A

Describe your feelings upon starting to read a novel. (Pleasant anticipation? excitement? annoyance? dread?) Explain why you feel this way. What do you expect to find in the novel you've selected? What have you learned from previewing your novel?

Read and Reread

Do you recall learning about changing your reading speed, depending on your purpose? You may be tempted to skim your novel to get through it quickly. However, if you do, you'll miss most of the details and all of the reading enjoyment.

When you read a novel, you aren't simply looking for the main events of the plot. You need to treat the novel the same way you'd treat a gourmet meal. You wouldn't devour a gourmet dinner in a few minutes, would you? Don't devour your novel—savour it.



A novel isn't the type of text to practice speed reading. You'll gain much more from your experience if you read fairly slowly and pay attention to the details.

You can enhance your reading experience by finding a quiet, comfortable place to read. If that's impossible in your home, read at your school or public library, a park, or even on the bus.

And don't forget that good readers often reread passages to check their understanding, correct misconceptions, and confirm inferences.

Use a Dictionary

As you read your novel, you may come across words that are unfamiliar to you. Make a list of these words and the page numbers on which they appear. Keep a dictionary beside you, and use it to help you with definitions. You'll not only gain a better understanding of the author's meaning but you'll also expand your vocabulary.



Make Notes

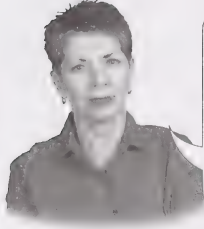
You likely don't make notes when you read a novel for pleasure, but when you're hoping to get more out of a book than sheer entertainment, you should develop a system for jotting down ideas and questions you have as you read. Here are a few tips you should consider while making notes on your novel:

- For more complex novels with many characters, make a list of the characters as you encounter them with a brief note on each one. For example, "Character X is Character Y's father; Character X works in a bank." You might also note the page number where a character is introduced or described.
- For some novels, mapping the setting as it's described can help you visualize events and thus better understand the story.
- Take the time to jot down questions or thoughts as they occur to you while reading; otherwise, they're likely to be forgotten. Again, note the page number for future reference if your question relates to a particular detail.
- Note any **allusions** (references) the author makes that are unfamiliar and that you can't figure out from context clues.
- Note any word choices that strike you as particularly interesting, colourful, puzzling, or personally meaningful. Do this for any passages that seem to be of unusual significance. Such passages are sometimes called *key quotations*. Be sure to record the page number as well.

allusion: in literature, a reference to someone or something with which the writer assumes the audience will be familiar



If I take the time to make all those notes, I'm certainly not going to enjoy the novel very much.



Making notes may actually enhance your enjoyment of the novel, as you're more able to keep track of the action and the characters. Notes help you see things that you might otherwise miss. But you're right; studying a novel in an English language arts class is different from simply reading a novel for entertainment.



What I do is use coloured flags to mark passages that seem important and deserve extra attention. Sometimes I write a word or two on a paper flag to remind myself of what I wanted to remember.



Good idea. Of course, if you own the book you're reading, you can write all sorts of margin notes and highlight key quotations.

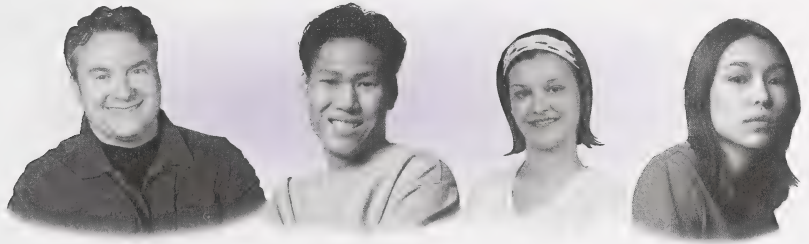
Whatever system of note-taking you adopt, take the time to record your observations and questions. Taking notes will help you to answer questions later in this module while ensuring that you're reading actively and thoughtfully.

Now that you've learned some reading strategies, you're ready to begin reading your novel.

Go to page 1 of Assignment Booklet 4A and respond to question 1.

Lesson 2: The Beginning of a Novel

You've chosen your novel, and you're ready to start reading it. Pause a moment to think about what you can expect to see in the first few pages of your novel. What do you think authors want to achieve at the beginning of their works?



Mr. Darby: When you start a novel, what do you expect from the first few pages?

Paul: The author will introduce some of the characters; in most cases, you'll learn something about the main character.

Danielle: Generally, you'll find out where and when the story is taking place. Of course, in lots of novels, the setting changes many times.

Paul: That's a good point: I've read novels that covered hundreds of years. As well, the point of view of the novel is also revealed in the opening chapters. Some novels have a narrator, but in others, the writers use an omniscient point of view.

Point of view was reviewed in Module 2.

conflict: the struggle between the main character (the protagonist) and an opposing force

Maria: Some **conflict** is often introduced early in a novel. The conflict makes you wonder what's going to happen later on.

Mr. Darby: Right. Authors have a lot to accomplish at the beginning of novels. They introduce characters, setting, and conflict. But their biggest task is to hook you into the story, to make you curious about what will happen to the characters. After all, if they don't capture your interest, you won't finish the book.

Conflict will be discussed further in Section 2: Lesson 2.

Fictional Worlds

Stories, whether they're realistic or fantastic, serious or funny, plausible or entirely unbelievable, invite readers into a whole new world—a fictional world.

Whenever you read or listen to a story, you're asked to withdraw your conscious attention from the real world and temporarily enter into another one created by the storyteller.

Often the world you enter when you begin a story is very much like the real one. But sometimes a story takes place in a rather different world. Perhaps it's the world of the Roman Empire, medieval Europe, or the frontier period in America. Or maybe it's a world that's entirely the creation of the writer—Earth as the author thinks it might be a thousand years from now, a planet in a different galaxy, or an invented world not set in any particular time or space.

1. Think about the novels you've studied in past English language arts courses. What fictional worlds did you enter as you read those novels?

Compare your response to the one on page 86 in the Appendix.

The novel you've chosen to study may present you with a story set in a world that's very different from your own because of its historical era as well as its geographical location. In such cases you'll likely encounter very different issues and concerns from those of your own life. Other novels will present you with a somewhat more familiar world.

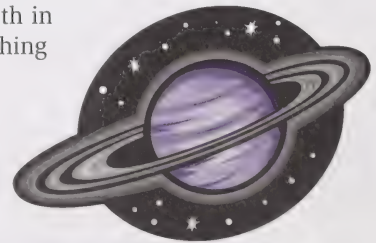


Whether you're reading a realistic story set in the world as you know it, an historical fiction, a science fiction story, or a work of pure fantasy, you're being asked to accept someone else's fictional world for as long as the story lasts.

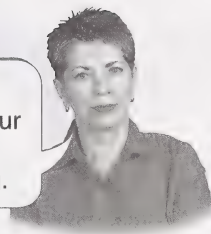
Verisimilitude

Even writers of science fiction and fantasy have to make the characters, settings, and situations in their stories believable. The fictional worlds they create must be plausible. People in a story may be living thousands of years in the future and in a distant galaxy, yet they still must act like people.

Writers strive to give their readers that feeling of truth in what they write—that sense that “yes, that is something someone would do in that situation”—if they want their readers to accept the fictional worlds they create. This feeling of truth or plausibility is called **verisimilitude**.



Regardless of whether the fictional worlds you encounter are highly exotic or virtually identical to your own, writers generally try to present them in such a way that readers find them believable and interesting.



As you begin reading your novel, be aware of the fictional world into which the writer is inviting you. Think of the era, the location, and the background circumstances. Note the way people speak, what concerns they have, and how they behave. Do they seem believable to you?



Be alert to similarities and differences between this fictional world and the world you know. Above all, ask yourself questions like these:

- Can I make sense of this fictional world?
- Who is telling the story?
- What clues does the author give about what is really going on and where it's happening?
- How does the book try to draw me into its world?
- To what degree is the fictional world convincing?
- How similar is this fictional world to my own world?
- How successful is the writer in drawing me into his or her fictional world?

Now it's time to begin reading. Find a quiet, comfortable spot, free from distractions if possible, and read the beginning of your novel—the first ten or fifteen pages. Stop at a convenient break, such as the end of a chapter or at a point where the setting changes. Then respond to the following questions in your notebook:



2. Reread the first two or three paragraphs of the novel. How does the author attempt to draw your interest with these first words?
3. Briefly describe the setting (or settings) in the first part of the novel. Where are the events taking place? When are they occurring? What important or interesting aspects of the setting did you note?

4. a. Give brief descriptions of the characters you've encountered in the opening of your novel.
 - b. At this stage, who appears to be the **protagonist** (main character)? How do you know?
5. a. From what point of view is the novel told?
 - b. Why do you suppose the writer selected this particular perspective to narrate the events of your novel?
6. In these first pages, are any conflicts apparent? In the first few pages of the novel, is there any hint of the problems or forces that the protagonist must overcome? Can you predict what conflicts will likely develop? Explain.



mood: the overall feeling produced in the audience by an oral, print, visual, or multimedia text

To review the three main types of conflict in literary texts, refer to page 208 in your *English Language Arts Handbook for Secondary Students*.

7. Describe the **mood** evoked by the opening chapter(s) of your novel. Refer to at least **two** passages or features of the text that contribute to this mood.

Refer to the comments and suggestions on page 86 in the Appendix.

At this point, you've read the first part of your novel. By now, you should have been introduced to all of the main characters. You've developed mental pictures of the setting(s) and events that have occurred. You now know the main conflict(s) in the story. As an active reader, you're aware of ways in which the novel has affected your emotions. You probably also have many questions about what will happen later in the story, and you may already be predicting what will happen next—and maybe even how the story will end. Pause to reflect on your impression of the novel as well as on your questions and expectations.



If, at this stage, you feel you've made a poor selection or that your novel contains material that you find offensive on religious or moral grounds, now is the time to make a new selection. Choose another novel, and redo this lesson.

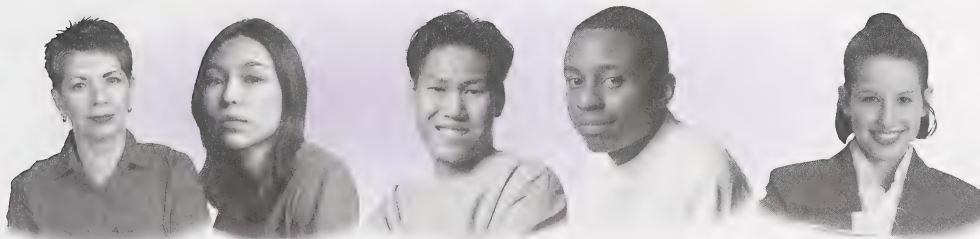
Go to page 3 of Assignment Booklet 4A and respond to questions 2 to 4.

Lesson 3: The Rising Action of a Novel



Now return to where you left off in your novel and read approximately to the middle of the book. Don't forget to jot notes as you read. Take the time you need to enjoy and understand the novel. Then stop and complete this lesson.

After reading the first half of your novel, pause to consider what the author has accomplished. The author's main tasks in this part of the novel—called the rising action—are to develop characters and build suspense. Usually, complications are presented or, as people often say, “the plot thickens.” How well has the author of your novel accomplished those tasks?



Ms. Martin: Well, what do you think of your novels so far?

Maria: I really like the main character of my novel. He's in a terrible situation, and I feel sorry for him. I sure hope he gets out of it.

Paul: In the book I'm reading, the main character has already undergone a big change in his attitude and feelings. He's gotten himself into a lot of trouble by going against mainstream ideas.

Yuri: The novel I'm reading is set in a futuristic world. In some ways, it's incredible; but I can also see similarities between that world and the one we live in.

Krista: I'm enjoying the humour in my novel. The way the author describes the characters and events is sometimes hilarious. I can easily **visualize** these characters and hear them talking.

Ms. Martin: Sounds like you're all practising your active reading skills. You're making excellent observations and connections. Keep up the good work.

visualizing: using your imagination to create a mental image of a person, thing, or event

Journal Entry 4B

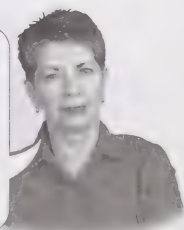
How are you enjoying your novel so far? Are the characters believable? Has the author caught your interest with the conflicts? Is the novel suspenseful? Can you imagine the world of this novel? What predictions are you making about later events?



1. From anywhere in the first half of your novel, quote **three** short passages that include important details about specific characters or reveal qualities that these characters have. For each *key quotation* you cite, explain what you've learned about the character.
2. Now quote **three** other key passages that develop suspense. For each passage, explain how the author is building tension and curiosity about the outcome.
3. From what you've read to this point, how does your novel relate to life as you know it? Are the characters and their behaviour plausible? Are they inconsistent? Has the writer achieved verisimilitude? Explain your response with direct references to the novel.
4. Quote **three** examples of interesting word choices that you noted in the text. Explain what is interesting about each example.
5. Briefly explain the central conflict that has developed so far. How would you classify this conflict?
6. What questions do you have about what is happening at this point? Write them here for future references. If you have a reading partner, discuss them with that person before reading on. Otherwise, talk them over with your teacher.

Refer to the comments and suggestions on page 87 in the Appendix.

As you're reading, keep reminding yourself that the author of a novel is in control of the characters and events. Ask yourself why the author has made particular choices, such as making a character behave in a certain way. If you can put yourself into the author's mind, you'll develop a better understanding of your novel.



Go to page 7 of Assignment Booklet 4A and respond to questions 5 and 6 in Section 1.

Lesson 4: The End of the Novel

It's time to return to your novel. When you have finished it, continue with this lesson.



Journal Entry 4C

How did you feel about the ending of the novel? Would you have chosen a different ending? Why? Were you able to predict the ending, or was it a surprise?



Mr. Darby: What did you think of the ending of your novel?

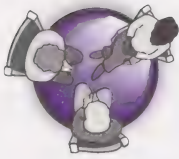
Yuri: I was shocked. I really didn't predict the ending. When I think about it, I guess the author did foreshadow the ending a bit, but still it was quite a surprise.

Danielle: The ending of my novel was very sad—a tragedy really. The author prepared the reader for it, but I still wish the ending could have been happier.

Maria: I know what you mean. But in the midst of the tragedy, sometimes there is still hope. The novel I read has a lot of death at the end, but there's hope for a better future.

Paul: In some novels, the main character does something heroic and ends up as a winner. I guess that isn't always very realistic. In real life, people don't always overcome all obstacles. In fact, sometimes they end up losing in a big way.

Mr. Darby: Very true. In movies and books, we always enjoy seeing characters defeat their antagonists, but that doesn't always happen in real life. In many novels, authors create endings similar to what you see in life. Consequently, you may see uncertain or tragic endings—or endings that have a mixture of sadness and hope.



1. The rising action of your novel's plot leads to a **climax**—the point of maximum conflict.
 - a. Briefly describe what happens in the climax of the novel.
 - b. What is the outcome of the climax? How is the conflict resolved?
2. What does the ending of your novel show about the main character? Does the character change as a result of his or her experience? Is the main character a winner or a loser at the end of the novel? Explain.
3. Allusions often give insights into characters and events.
 - a. Did you encounter puzzling allusions anywhere in your novel? If so, list **two** or **three** of the most obscure ones.
 - b. Suggest what steps you might take to discover the meaning of these allusions.
 - c. Now follow your own advice and see if you can find out what these allusions refer to. If all else fails, discuss them with your reading partner or teacher.
4. Does your novel contain any **irony**? If so, describe it and explain what it adds to the work.
5. What questions do you have about what has happened in the last part of your novel? Discuss them with your partner or teacher.



irony: the contrast between what is and what was expected

Refer to the comments and suggestions on page 88 in the Appendix.



Now that you've completed your reading, you should have an understanding of the characters and plot of your novel.

Conclusion



Congratulations! You've now finished reading your English Language Arts 30-2 novel, you've generated a number of personal responses to it, and you've answered some questions that lay the groundwork for a critical response. In the next section, you'll delve more deeply into the book you've just read.

Go to page 9 of Assignment Booklet 4A and respond to question 7 in Section 1.

Section 2

Revisiting Your Novel



Now that you've read your novel and done some preliminary thinking about it, you're ready to study it in more depth. In this section, you'll get the chance to investigate characters, motives, themes, values, and conflicts.

The lessons in this section will help you understand the powerful relationship between readers and writers of novels. Hopefully, you'll continue to read novels long after you've completed this course.

Lesson 1: Individuals and Stereotypes

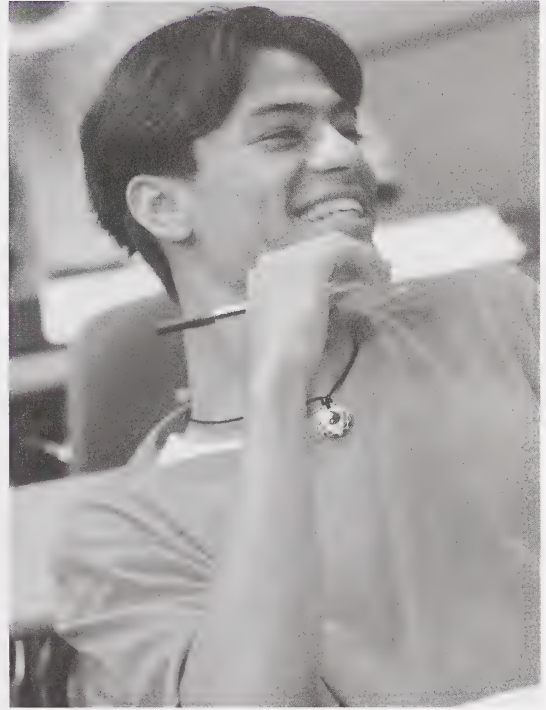
The characters you meet in works of fiction aren't all of the same type. Some, for example, seem to be real, complex human beings whereas others seem **superficial** or **stereotypical**.

superficial: on the surface, lacking depth

stereotypical: having oversimplified characteristics

Types of Characters

Some characters have one, or at most two, character traits. These characters (sometimes called **flat characters**) lack complexity and never surprise the reader. Such characters can be summed up in one sentence. Because no one is like this in real life, you can say that such characters haven't been fully developed. You can usually assume that such characters have other facets to their personalities, but the author didn't need to bring them out in the story.



multifaceted: having many sides

Other characters are more fully developed, usually because they're more important in the story. Such characters are complex and have **multifaceted** personalities. They appear as real people, often possessing both positive and negative qualities, along with both strengths and weaknesses.

Another way of looking at fictional characters is to classify them as changing (dynamic) and unchanging (static). Some characters change little or not at all throughout a story. Others, by contrast, undergo important changes in their outlook or understanding as the story progresses. They learn something about themselves, other people, or the workings of the world because of what they've experienced.

Finally, characters in literature can be divided into two types—major and minor. In virtually every story there will be at least one major character, called the protagonist. Sometimes the **antagonist** (the force opposing the protagonist) in the story is also a major character. Other characters will be minor. Generally the major characters will be well developed and dynamic. **Minor characters** will have only one or two characteristics, and will remain relatively undeveloped and unchanged by the events of the story.



Refer to pages 209 and 210 of your *English Language Arts Handbook for Secondary Students* for more information on characters.

1. Identify the protagonist and antagonist in the novel you have chosen. Is the antagonist a person or group of people? Is the antagonist non-human? an animal? a force of nature? a supernatural entity? Is the antagonist the protagonist's conscience?
2. How much do the main characters in your novel change as a result of their experiences?
3. Are most of the minor characters relatively undeveloped, or has the author described them sufficiently so that you feel that you know them well?

Refer to page 88 in the Appendix for comments on your responses.



Characters who are not well developed also tend to be the ones who don't change as the story progresses. Well-developed characters usually undergo a change of one kind or another.

Character Presentation

Writers of fiction reveal the personalities of their characters in a variety of ways. Their methods can be divided into the following two categories.

Direct Presentation

When using **direct presentation**, writers reveal characters' personalities simply by telling the reader. They can do this in two ways: either a writer can just tell the reader what a character is like, or the writer can have other characters in the story tell the reader about that character.

Here's an example in which direct presentation is used to develop the personality of a specific character.

Her mother would have been a great boxer, Yvonne thought. Every minor dispute that arose between them was settled in the same way—into the ring, duking it out with words, round after round until Yvonne conceded. Yvonne's mother was like Mohammed Ali. She was light on her feet and she never gave up.¹

¹ Colleen Heffernan, *Red Bird* (Edmonton: 2000). Reproduced by permission.

Indirect Presentation

When using **indirect presentation**, writers reveal characters' personalities by having the reader observe them. The reader then comes to realize what the characters are like. Characters can be revealed indirectly through their actions, words, and thoughts.

In the following quotation, the author uses indirect presentation as Ned's actions reveal his personality traits:

Ned looked straight into the officer's cold green eyes, so like Daddy's. His heart pounding, he stepped firmly between the policeman and the children. "We'll go," he said, "but we're taking the wagon." ¹



Yuri: I'm not sure I understand the difference between direct and indirect presentation.

Maria: In direct presentation, writers *tell* you about characters. In indirect presentation, writers *show* you the characters. The reader has to do more thinking with indirect presentation. You have to judge the characters through what they do, say, and think.

Ms. Martin: True. Obviously direct presentation is the quicker and simpler method of revealing character; however, it can't be used alone successfully. To create successful stories, writers must show their characters speaking and acting.

Danielle: Something else you have to know is that not all characters are reliable sources of information. You can't always believe everything the antagonist says, for example.

Mr. Darby: Right. As always, you have to be an active reader. You need to be alert and make inferences. Otherwise, you may accept something as truth when, in fact, it's false.

¹ Colleen Heffernan, "A Knife for Billy," *Legacy Magazine*, February/April 1999. Reproduced by permission of the author.

inference: a conclusion arrived at by weighing the evidence

Even in a story narrated in the first person, readers must question what the narrator says about other characters. A narrator may not be trustworthy; an **unreliable narrator**, for example, can't be trusted to accurately report what's going on. In such cases, readers must be able to make the **inferences** necessary for understanding what a character is really like.

4. Were any characters in your novel untrustworthy in some way? Give an example of a character saying something deceitful or misleading about another character.

Refer to page 89 in the Appendix for comments.

Stereotyped Characters

As you may recall, a **stereotyped character** is one who fits a typical mold instead of being an individual. Stereotyped characters behave predictably. For example, the stereotyped librarian is a single, middle-aged woman who wears glasses and has a dull personal life. She spends most of her time telling library patrons to be quiet.

Stereotypical characters are sometimes comical because everyone recognizes the type. However, good writers are usually interested in developing characters with individual personalities.



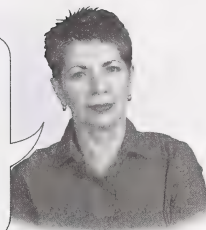
5. Does your novel contain any stereotyped characters? Or are all of the characters individuals?

Refer to page 89 in the Appendix for comments.

Journal Entry 4D

Think of some typical stereotyped characters that you've seen in films or novels. (The stereotyped detective, housewife, politician, or secretary are examples.) Select one stereotype and describe the typical characteristics. If you were writing a novel, how would you change the image of this type of character to avoid the stereotype?

In this lesson, you've explored the various ways that characters can be presented and developed in works of fiction. Next, you'll think about the characters in your novel and the conflicts that they encounter. You'll consider what motivates the characters and whether the characters are portrayed in a realistic manner.



Go to page 11 of Assignment Booklet 4A and respond to questions 1 and 2 in Section 2.

Lesson 2: Motivation and Conflict

One way that authors make novels realistic is to create characters whose behaviour, thoughts, and feelings are believable. The way that characters deal with their conflicts must be plausible and convincing.

Character Motivation

If writers want to make their characters realistic, they must ensure that the characters are clearly and believably motivated; that is, every action must have a credible cause.

motive: the reason behind a character's action or decision

The **motives** of characters are determined by their personalities and the circumstances in which they find themselves. The characters' thoughts, actions, and speeches must make sense and be consistent. For example, when a cowardly character is placed in a dangerous situation, he or she must act afraid unless a good reason for a change—an adequate motivation—is presented.

1. Think again about the main characters in your novel.
 - a. Has the author developed the main characters well enough so that the motivation for their behaviour is clear?
 - b. In most novels, the protagonist undergoes some type of change (and, in some cases, many changes). Has the author presented sufficient motivation for this change? Do you understand why this change has occurred?

For helpful comments, refer to page 89 in the Appendix.



Now that everyone's finished reading, it's time to think about the characters in your novels. What did you think of the protagonists in the books you read?



I'm not happy with Ivan in *One Day in the Life of Ivan Denisovich*. Perhaps it's not Ivan so much as his situation that bothers me. I sort of expected Ivan to rebel successfully, but that didn't happen.

It sounds to me as if you're still looking for that superhuman protagonist that readers encounter regularly in adventure stories. Remember, in most realistic fiction, human beings are true-to-life: they have flaws, just like real people do.



Yes, I see what you mean. Ivan isn't particularly heroic. He's just trying to survive.



Journal Entry 4E



Describe your own thoughts and feelings about the protagonist in the novel you've read. Did you find this person likable? admirable? believable? interesting? Explain your response with references to the novel.

When you think about your protagonist, ask yourself if he or she is a believable human being. You may also gain some insights into human life as you observe how the protagonist behaves.

The point of view in the novel can help you understand why a character behaves in a particular way or, in some cases, it can prevent you from understanding motivation. For example, when a narrator tells a story in the first-person point of view, the narrator usually reveals his or her own motivation. As well, the narrator may reveal his or her own perceptions of the motives for the characters' actions. (Of course, if the narrator is unreliable, the reader may be misled.)

2. Suppose that you're reading a novel that is written in the first-person point of view. How will the use of a narrator affect your understanding of the behaviour of the other characters?

Compare your response to the one on page 90 in the Appendix.

Using an omniscient point of view, the author may reveal the motivation behind certain behaviour. However, the author may choose to surprise the reader with a character's words or actions and provide no explanation about the character's motivation. In many mystery novels, for example, the murderer's motivation is deliberately withheld to keep the ending a surprise.

As you can see, your understanding of the motivation for characters' behaviour will partly depend on how much information the author gives you. As an active reader, be alert to clues in the text about character motivation.



Conflict

A successful story must have interesting characters—real-life individuals who are striving to achieve their goals. But to maintain the audience's interest to the end of the story, the protagonist must face a problem or **conflict**. Conflict is the struggle between the main character and an opposing force.

In some novels, the conflicts are not clearly defined. There may be multiple conflicts, and the conflicts may shift throughout the novel. Occasionally, a novel may even lack a real conflict in the traditional sense, and, in its place, there may just be an unfolding of events or character.

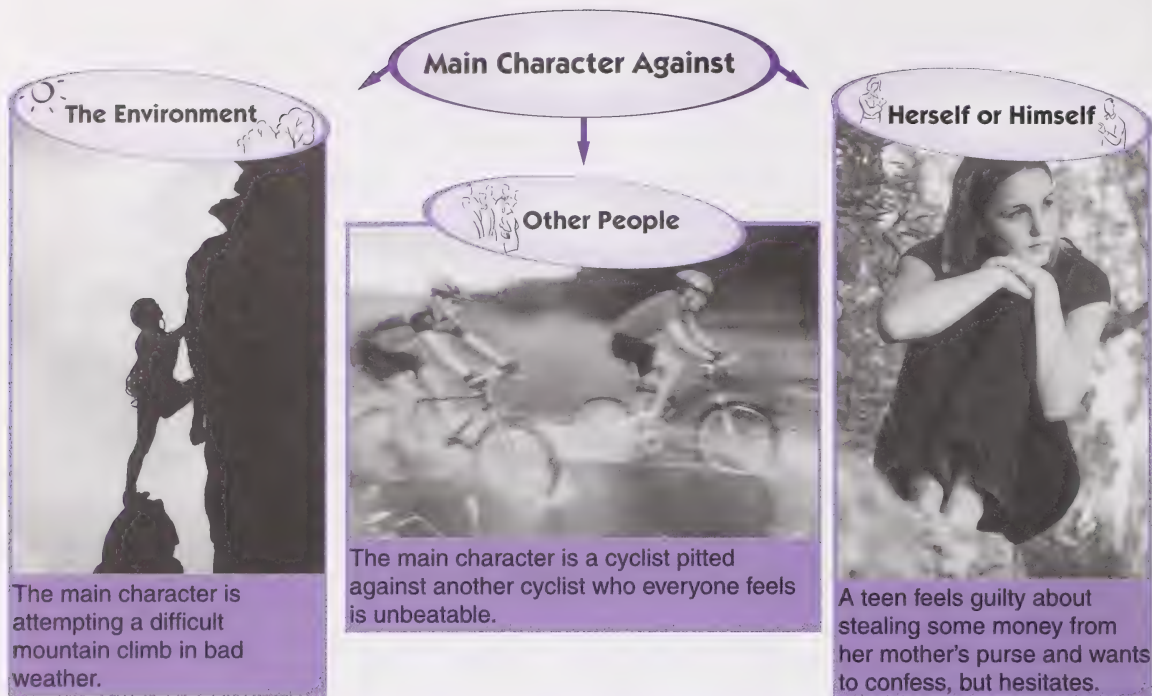
However, in most novels, conflict occurs when an obstacle prevents a character from achieving his or her goal. As you probably recall from past English language arts courses, conflict is often described in the following ways.

Physical or External Conflict

- **person versus person:** The protagonist is pitted against one or more human antagonists.
- **person versus environment:** The protagonist struggles against a nonhuman force or set of circumstances, such as nature or society at large.

Mental or Internal Conflict

- **person versus himself or herself:** The protagonist must fight an inward battle with some aspect of his or her own personality or conscience. This type of conflict is sometimes called moral or emotional conflict.



Ms. Martin: Many short stories contain only one conflict. A novel, however, is a more complex genre. While there's usually one principal conflict, there are frequently a number of reasonably well-developed secondary ones that add richness to the story and reveal the complexities of life.

Yuri: I know what you mean. My novel has several characters and they all have their own problems and conflicts. Some work them out and others don't. It gets a bit complicated, but it's a lot like real life, and it keeps things interesting.

Ms. Martin: Here's something else to keep in mind about internal conflict. You can't be certain that a character experiences mental or internal conflict unless the author allows you to know his or her thoughts and feelings.

Krista: So even if I think that a character ought to be experiencing guilt, I can't assume that he is unless the author indicates it in some way.

Ms. Martin: That's right. This character must talk about his feelings or do something to demonstrate his guilt. Or, depending on the point of view, the author might reveal the character's thoughts to you.

3. a. Take a few minutes and do some brainstorming. Try to come up with a list of all of the different conflicts that are experienced by the different characters in your novel.

- b. Now classify each of the conflicts as internal (person versus self) or external (person versus person or environment). Would you classify any of the internal conflicts as dilemmas? (A dilemma, you'll recall, is a situation in which a person must choose between two equally unsatisfactory alternatives.) Why or why not?
- c. Having thought about the various conflicts in your novel, which seem to you to be the most important ones—the internal or external conflicts? Explain your ideas with references to the novel itself.

For helpful comments, refer to page 90 in the Appendix.

Journal Entry 4F

Did any of the conflicts in your novel remind you of a situation you've experienced in your own life? If so, describe the situation and explain how you resolved it. Were you satisfied with the outcome?



Mr. Darby: Identifying the conflicts that characters experience is important, but you should also think about how the characters handle their obstacles or dilemmas. What are some general ways that characters deal with conflict?

Krista: Some characters overcome their obstacles. I suppose you could call those characters heroic because they find some way of defeating or outwitting the antagonist.

Yuri: Some characters fail to overcome the antagonist. They may be weak—or maybe the antagonist is simply too powerful.

Danielle: And some characters try to dodge the problem or avoid facing it.

Mr. Darby: Good ideas. Like real people, some characters are strong and determined whereas others are afraid or unwilling to take risks or make sacrifices. When characters don't overcome their antagonists, think about why they were unsuccessful. Also ask yourself how you feel about these characters when they fail to achieve their goals. Do you feel sympathy or contempt for them? Why? How do you suppose the author wanted you to feel about the character?

4. Think again about the way the protagonist in your novel handles his or her conflicts. Does the protagonist consistently overcome all obstacles? Is the protagonist always heroic in the way he or she deals with various antagonists? Or does the protagonist at times show uncertainty, frailty, and fear?

Refer to page 90 in the Appendix for comments.



In this lesson, you've looked closely at the characters in your novel and at why they act as they do. In the next lesson, you'll explore some of the ideas that your novel conveys.

Go to page 13 of Assignment Booklet 4A and respond to questions 3 to 5 in Section 2.

Lesson 3: Themes and Values

In Module 2, you looked at the themes or insights into life that stories have to offer their readers. You may have found that expressing the theme of a short story can be difficult because there can often be a variety of interpretations of theme. As well, the insights into life often go deeper the more you think about them. In the case of novels, as you might expect, the situation can get a good deal more complex.

But I don't think that's true of my novel. It's got such an obvious message that it's practically preaching at the reader. Even the title refers to the book's antiwar theme—*Fallen Angels*.



A long novel doesn't necessarily have a profound theme. A short story may even have a more complex theme than a novel of several hundred pages. But a well-written novel can reveal much more about human nature, even if the theme seems obvious at first glance. The way a novel reveals people interacting, for instance, can tell an active reader a tremendous amount about the writer's ideas about human relationships.

Because novels give writers the ability to develop and convey their ideas on a wide variety of topics, writing a simple statement of a single theme is not always easy. In one novel, an author can express views on many aspects of life, such as love, death, aging, war, hope, and family relationships. Almost always there will be one overriding insight into some aspect of life, but an alert reader will make many more inferences about themes.

Here are some tips to help you understand the themes in your novel:

- Consider the central conflict in which the protagonist is engaged. What type of conflict is the author exploring?
 - What problems or conflicts do the other characters face?
 - What is the author's attitude toward the characters and the way they face their problems? Does the author seem sympathetic or critical? Do you think that the author wants you to admire the characters or disapprove of them?
1. What subjects relating to human life does your novel explore? Use brainstorming or clustering to come up with a list of ideas.
 2. Now in one or two sentences, express the author's ideas on each of the subjects you listed in question 1.
 3. Having thought about the various things that your novel has to say about life, express the novel's central, unifying, insight into life—that is, its theme. The novel's title may be useful in helping you determine the novel's theme. Also, keep in mind that the theme is usually related to the central conflict in the story and its resolution.

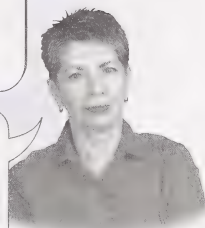
For helpful comments, refer to page 90 in the Appendix.

The research you've done on the writer's background at the beginning of the module may help you to understand how the writer's experiences have shaped his or her views



I don't have any problem figuring out what my novel has to say, but I do have a problem accepting it. I mean, it's a well-written book, I guess, but it isn't really fair in the way it makes the world look. I think it distorts reality.

Good point. You may find yourself disagreeing with some of the themes in the novel. That's why it's important to think about the novel's themes after you've finished your reading. You need to evaluate the writer's views toward life and human beings.



4. In one or more paragraphs, express your views about the theme of your novel. Is it valid? Does your novel give an honest portrayal of life, or does it exaggerate details to make a point? Be specific in your response; if you think your novel's theme isn't entirely realistic, provide examples that illustrate your impressions.

For helpful comments, refer to page 91 in the Appendix.

The Writer's Values

Closely related to the novel's themes are the values reflected in those themes. Within any novel, different characters clearly hold different values, which are revealed in what the characters say and how they behave.

5. Select a key moment in your novel where the protagonist had to make a major decision or take action.
 - a. First, explain briefly what your protagonist did or decided to do.
 - b. Then explain what factors led to this response.
 - c. Finally, explain what that response reveals about the protagonist's outlook on life.

For helpful comments, refer to page 91 in the Appendix.

Of course, in some cases a character's values will reflect those of the writer of the novel, but this is by no means something a reader can take for granted. The reader has to assess the values of the various characters.

The reader also has to determine the values of the writer that underlie the novel itself. For example, as an alert reader you should be able to explain how the writer feels about some of the following ideas:

- the use of alcohol, cigarettes, and drugs
- love, marriage, and divorce
- the role of parents and the relationship between parents and children
- the importance of spirituality or religious faith in people's lives
- racism and prejudice
- sexual behaviour
- the acceptance of responsibility
- the relationship between people and the natural environment
- the relationship between individuals and society
- the influence of technology



I know what you mean about characters' values not necessarily reflecting those of the writer. I read *Medicine River*, and at first I thought the values of the protagonist—the photographer—were exactly the same as the writer's. But the more I read, the more I realized that it wasn't that simple. I mean, the author doesn't entirely disagree, but he makes it clear that things aren't as black and white as the characters think.

Good observation. Most novels have a variety of characters with a variety of values. A thoughtful reader has to infer what the writer believes to be right or important and what the writer believes to be wrong or unimportant. Some writers send a clear message about values; others present a situation and leave the judgement to the reader.



6. Select two major characters from your novel and list two or three important values suggested by their behaviours or choices.
7. Do either of the characters selected in question 6 undergo a change in values during the course of the novel? If so, explain how and why.
8. What does the novel suggest about the writer's own values? How do the protagonist's values reflect those of the writer?

For helpful comments, refer to page 91 in the Appendix.

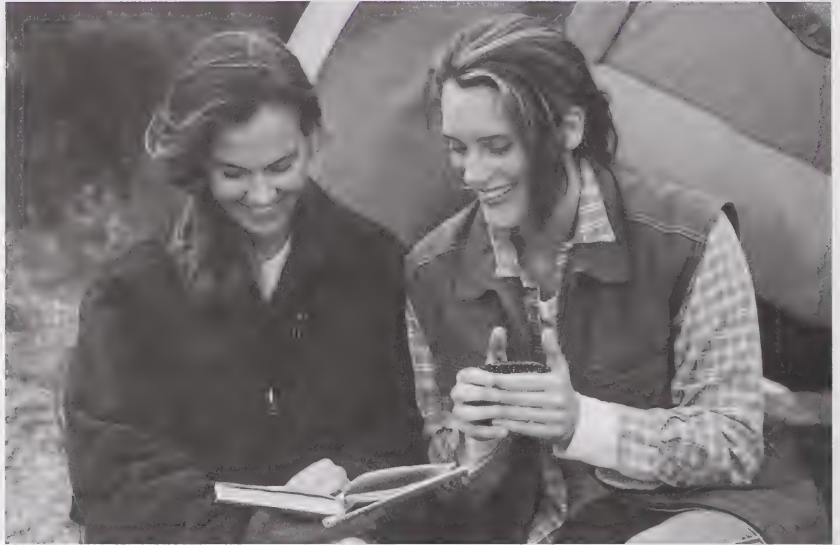
Journal Entry 49

Now that you've considered the values presented in your novel, how do you feel about them? Do you share any of the values? Do you disagree with some of the characters' beliefs? Do you disapprove of some aspects of the characters' behaviour?

You should now have a better understanding of the ideas that the writer of your novel wants to convey to readers. You also thought about the theme(s) in your novel and evaluated the values that are expressed.



Conclusion



In this section, you've looked at some aspects of your novel more closely. You examined the characters and thought about how the author presented them. You also considered the conflicts they experienced and what was revealed about their personalities through the handling of their conflicts.

Finally, you thought about the values and themes presented in the novel. You became aware that the values you inferred from the characters' words, thoughts, or actions are not necessarily the values held by the author.

Go to page 16 of Assignment Booklet 4A and respond to questions 6 and 7 in Section 2.

Section 3

The Novel—A Last Look



At this point, you've done some serious thinking about the novel you've read. In this section, you'll conclude your study of the novel by considering the author's writing style.

When you've completed this section, you'll be aware of how symbolism can add richness to a literary work, and you'll know how to write a book review. You'll also understand why you enjoy some writing styles more than others.

Lesson 1: Reconsidering the Opening Chapter(s)



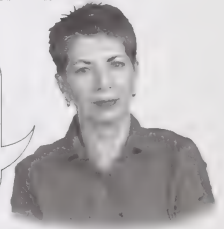
When I was doing my assignments, I ended up rereading some parts of my novel. It's really amazing what you can get out of a book when you go back and read it again. I mean, there were all these hints and references that don't really mean much to you until you know what comes later; but when you do know how things develop, they jump right out at you.

Good observation. A well-written work of literature really deserves to be read several times. With each reading, you'll notice things that you missed the first time through.



I can understand that. After all, we listen to good music over and over. But you aren't going to ask us to reread the whole novel, are you?

Only if you really want to, though I do recommend it for some time in the future. You'll be amazed at how much your response to a novel can change when you reread it at a different point in your life.



imagery: creating vivid mental pictures with words

foreshadowing: providing a hint about events that occur later in the story

Go back to your novel and reread the first ten or fifteen pages. As you read, be alert to how these pages strike you differently compared to how they did on your initial reading. Pay particular attention to how characters, setting, conflicts, and themes are introduced.

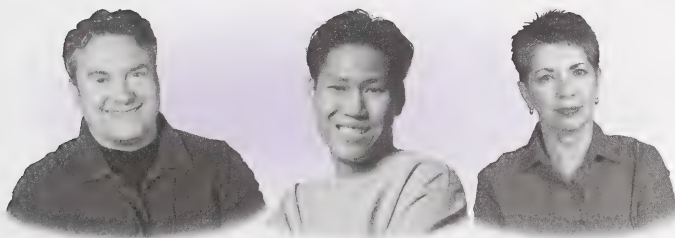
1. Did you note any significant details or **imagery** on your second reading that meant little to you the first time through? If so, identify them and explain their significance.
2. Now that you know what comes later, what **foreshadowing** do you see in these early chapters?

3. What new insights did you gain from reading the opening pages a second time?

For helpful comments, refer to page 91 in the Appendix.

Journal Entry 4H

Compare the predictions you made when you first read the novel with the way things turned out. How accurate were your initial predictions? After rereading the book's opening, do you feel that your original presumptions were justified, or were you missing things that you really should have picked up on?



Mr. Darby: Now that you've reread the beginning of your novel, think again about the point of view that the author chose. Is your novel written in the first-person or omniscient point of view?

Paul: I read *Fahrenheit 451*. The author mainly focused on Montag, the main character. I suppose you'd say that this novel was written in the limited-omniscient point of view.

Ms. Martin: Sometimes authors change the point of view during the course of a novel. Was the author consistent with the point of view throughout *Fahrenheit 451*?

Paul: Yes, I think so. The reader sees everything through Montag's eyes, right to the end of the book. Wherever Montag goes, the reader goes.

Mr. Darby: So you see that fictional world the way Montag sees it.

Paul: That's right. At first, Montag accepts the rules of his society, but later he rebels.

Mr. Darby: Because the author focuses on one character, namely Montag, you get to know him very well, and you see how he changes. But you probably don't learn much about the other characters.

Paul: True. The reader has to infer a lot about what the other characters think and feel and what happens to them. For instance, one of the characters dies early in the novel, but we're not exactly sure about the cause of her death.

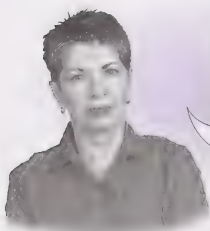
Ms. Martin: Every point of view has advantages and disadvantages. As a reader, you should be aware of how the author's choice of point of view affects the telling of the story.

4. a. What are the advantages and disadvantages of using the first person point of view in a novel?
- b. What are the advantages and disadvantages of using the omniscient point of view?

Compare your responses with those on page 91 in the Appendix.

Journal Entry 41

Imagine that your novel had been written using a different point of view. Choose a different point of view and think about how this change would affect the way the characters are presented and developed. How would another point of view change (for example, that of the antagonist) the way you experience the novel? Would your chosen perspective have been better than that of the author?



It's unlikely that at this point you'll have the time or the desire to reread your novel. But if you enjoyed the book, why not pick it up again at some time in the future and read it again? You may be very surprised at how much more you get out of it the second time around.

Go to page 18 of Assignment Booklet 4A and respond to questions 1 and 2 in Section 3.

Lesson 2: Understanding Symbolism

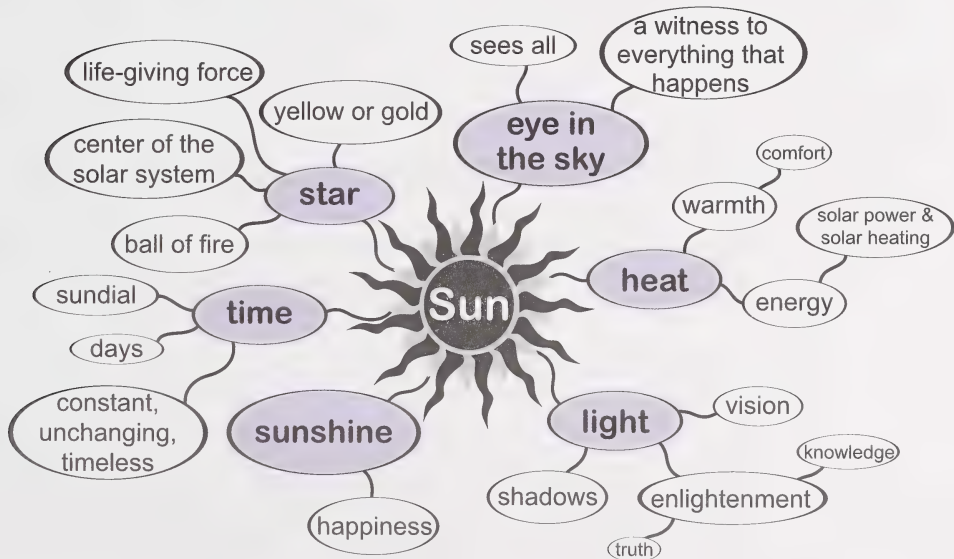
What is a Symbol?

How skilled are you at recognizing literary **symbols**? You may feel rather insecure in this area; perhaps you tend to either miss important symbols entirely or, conversely, to see **symbolism** everywhere, in places writers never intended.

A symbol is something that represents something else. The maple leaf and the beaver are symbols of Canada. A handshake is a symbol of friendliness; a fist symbolizes anger. The cross represents the Christian religion, the Star of David represents Judaism, and the crescent and star represent Islam.

You encounter symbols every day. Many are visual: a heart, a skull-and-crossbones, the red cross. Other symbols are auditory—for example, the theme song to a television show. If you're a hockey fan, it's unlikely that you could ever hear the theme music to *Hockey Night in Canada* without thinking of hockey. For you, the music represents, or symbolizes, hockey.

Study the following web that captures various ideas associated with the sun:





Notice how varied these ideas are. Obviously the sun has many different meanings to the person who created this web. Notice, too, that many of the ideas branch out to include additional ideas and details, which add extra layers of meaning. The sun, as you can see from this web, can be symbolic of many different things.

With a partner or in a group, discuss the many meanings of the sun. Brainstorm additional ideas that demonstrate other possible symbolic meanings for the sun.

Symbols Versus Signs

A symbol's complex layer of emotions and ideas distinguishes it from a mere sign. A sign, such as a stop sign or a figure on the label of a piece of clothing indicating that it should be dry-cleaned, brings to mind only a single meaning. However, a **literary symbol** in a piece of writing is meant to bring to mind a cluster of ideas and/or emotions in the reader.

literary symbol:
any character,
object, situation,
action, or event
that has a second,
figurative meaning
in addition to its
literal meaning in
a work of literature

1. Brainstorm a list of symbols in your school, workplace, church, club, or home.
2. You'll also find symbols in films. List and describe two symbols you've seen in movies.
3. In some cultures the lion represents courage. The olive branch and the dove are regarded as symbols of peace. Do you know any other symbols of peace?



For helpful comments, refer to page 92 in the Appendix.

How Do I Figure Out What Symbols Mean?

A literary symbol has a literal meaning in the text as well as a symbolic meaning. Whether a character, an object, an event, a place, a situation, or anything else, a literary symbol has a meaning greater than itself.

The sun, for example, might represent hope or happiness in a particular novel. A tree could symbolize strength or endurance. A child might be a symbol for innocence. Always remember, though, that you can't assume ahead of time what literary symbols are present in a work of literature; the symbols will be revealed as you read the text. The sun could just as easily be used as a symbol for power or timelessness; only by reading the story can you establish the literary symbols.



Why do writers sneak these symbols into their stories? Is it just to frustrate students who are trying to figure them out?

It may seem that way sometimes, but the fact is that literary symbols, if used properly, can add tremendous richness to a work of literature. A symbol is also a kind of shortcut for the writer. By simply referring to a symbol, a writer can evoke other meanings without describing them explicitly.



I see what you mean. I read a story about the Great Depression in which the author kept referring to the dust. I know that the dust literally meant the dry ground caused by the drought, but the dust also represented the death of the community's way of life. The author didn't have to explain that; it just became obvious.

Writers use symbols because they add depth of meaning to their stories. However, most stories can be enjoyed and understood even if the readers don't recognize the symbolic meanings. A few stories, however, rely so completely on their symbolic meanings that a failure to understand the symbols will mean a failure to understand the stories entirely.

Maria: How can you tell when something in a story has a symbolic meaning?

Ms. Martin: Believe it or not, you get better at it with practice. Remember that anything with a symbolic meaning will likely be repeated throughout the work, so watch for repetition as you read. Then take those things that you suspect may have more than a literal meaning and think about them in relation to the protagonist's conflicts and the story's theme.

Yuri: So if a character in a novel eats pizza three times, does that mean that the pizza is symbolic?

Mr. Darby: It's possible, but a symbol must represent something else. Does the eating of the pizza represent gluttony? self-indulgence? Is the pizza restaurant a place where the character escapes his problems? However, make sure that you do not attach a symbolic meaning to everything!

Maria: I read the novel *Fahrenheit 451*. It's about people working for the fire department who aren't firefighters, but rather people who set fires to destroy books. There's a lot of symbolism in this novel—like the salamander and phoenix crests worn by the fire department personnel.

Yuri: What do the salamander and phoenix represent?

Maria: Salamanders, according to myth, are supposed to endure fire. That's why the fire department in the novel uses the symbol of the salamander. On the other hand, the salamander also stands for the ideas contained in the books that are burned; like the salamander, ideas can't be destroyed by fire. The phoenix is a mythical bird that burned and emerged from the ashes with renewed life. It's a symbol of strength and purity. In the novel, the fire department workers believe they're purifying the world by burning books; but like the phoenix, the ideas in the books will never die.

Yuri: It sounds like you read a very interesting novel, but I'm not sure I understand the meaning of the title: *Fahrenheit 451*.

Maria: I couldn't figure out what the title referred to until I did a bit of research. In the novel, the number 451 is the symbol for the fire department. Paper, from which books are made, ignites at 451 degrees Fahrenheit. I guess that makes the title symbolic, too.

Ms. Martin: I think you've picked out some very important symbols in that novel. You've also learned that sometimes you need to do some research to understand symbolism.

4. Did you discover any symbolism in your novel? If you did, explain the symbols and tell to what degree you found them effective in helping the writer achieve his or her purposes. (Note: If you're having trouble, a good place to look first is your novel's title.)

5. What tools can you use to help you understand the symbolism in a text?

For helpful comments, refer to page 92 in the Appendix.

In this lesson, you've discovered that creators of literary texts often use symbolism to add a richness and depth of meaning to their works. While you may be able to enjoy a story even if you fail to recognize the symbols, understanding the symbolism can enable you to experience the text on a different and very satisfying level.

Remember that not every literary text contains symbolism. The decision to use symbolism is one of many choices that authors make. In the next lesson, you'll examine the pattern of choices that create a writer's distinctive style.

Go to page 20 of Assignment Booklet 4A and respond to question 3 in Section 3.

Lesson 3: The Writer's Style

In every novel that you read, you expect to see some common elements—characters, plot, conflict, suspense, point of view, setting, and theme. Still novels differ tremendously in the way that authors handle these elements.

Another distinguishing characteristic of a novel is in the writing itself—the author's writing style. Many writers have a very distinctive style whereas others don't. Also, writers can vary their style according to the type of writing they're doing.



Yuri: The author's writing style? You mean the words that the author uses?

Mr. Darby: Word choices are certainly one aspect of writing style. What are some others?

Maria: Sentence structure—some authors use long, complicated sentences whereas other authors use shorter ones. Tone is another part of style. Some authors are deadly serious, while others are funny or satirical.

Danielle: What about the use of devices like symbolism, imagery, irony, and contrast? Aren't those part of a writer's style?

Ms. Martin: Yes. Diction, sentence structure, tone, and the devices you mention are all elements of writing style. You've likely discovered that you find some writing styles more appealing than others. One reason that many readers will read everything they can find by a particular author is that they enjoy that writer's style.

Journal Entry 4J

What do you enjoy or admire most about the author's style in your novel? How would you compare this author's style with the style of some other authors you enjoy reading? Did you find any humour in this novel? Did the author's descriptive passages enable you to imagine the characters, events, and places? Did the dialogue sound natural and convincing? Would you be interested in reading other novels written by this author?

When you're analysing at a writer's style, here are some points to consider:

Writing Style	
Diction	Does the writer use • sophisticated or formal vocabulary? • specific, concrete, descriptive words? • colloquial language and slang? • dialect? • jargon (technical language)?
Syntax (Sentence Structure)	Does the writer vary • the length of the sentences? • the types of sentences? • the beginnings of the sentences? • the ways of joining ideas?
Literary Devices	Does the writer use • imagery and figurative language? • irony? • symbolism? • contrast? • hyperbole (exaggeration)?
Tone	What is the writer's attitude toward his or her subject? Is the writer serious, humorous, ironic, or satirical?

A writer's style also varies within a novel. For example, the writing style is often quite different in a descriptive passage than it is in dialogue or in a narrative passage.

As you read the following two passages from Colleen Heffernan's story "Painting Paris Blue," think about Heffernan's writing style.

Passage 1

Stephanie checked the wooden swing for slivers before she sat down. It would be the day's final injustice if a sharp piece of wood poked through her new jeans and into her butt. Not that anyone would see her new jeans in this crummy little town no one ever heard of. Not even a town—a hamlet—what a stupid word. Speck would be better. That's what it was—a speck of dust on the rolling prairie.

She backed up as far as she could go and swung forward and back. The chains at the top squeaked, but the swing held her weight. Stephanie was glad that one thing worked in this...speck. The only store didn't open until noon. The house they were to live in was a dumpy old shack, the paint cracked and peeling and the front yard grown to high grass. She had escaped to the park, something she hadn't done since she was a little kid in elementary school.

Even the park looked abandoned. The monkey bars were covered in cobwebs and the big, twisting slide had an enormous web strung across the opening at the bottom. The inside of the slide was silver and shiny, but the outside was rusted and most of the blue paint had chipped away. At the top of the slide, Stephanie could barely make out the word,

P A R I S.¹

Passage 2

The boy turned to the woman behind the counter. "Myrtle wants a pack of Export As."

Pearl held the green and white package above her right shoulder as if she wanted to keep it from him.

"Now Ray, the cheques come today. You make sure you bring her here soon as the mail truck comes."

"Yeah, sure." Ray reached out a long arm, plucked the cigarettes out of her hand and was gone.

"Bold as brass, that one," Pearl said to one of the old men at the table.

"He comes by that naturally."

"And I suppose he'll get off without so much as a slap on the wrist."

"They always do—suspended sentences, probation—then they do it again."

"What did he do?" The question rushed out of Stephanie's mouth before she thought about it. She could feel her face turning red, but Pearl just passed over her groceries.

"B 'n Es. Up in the city."²

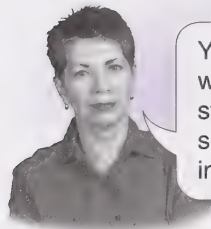
¹ Colleen Heffernan, *Painting Paris Blue* (Edmonton: 2000). Reproduced by permission.

² Ibid.

1. Reread the first passage. What observations can you make about the writer's
 - a. diction (word choices)?
 - b. sentence structure?
 - c. imagery and figurative language?
 - d. tone?
2. Now reread the second passage. How does the writer's style change when she writes the dialogue?



Compare your responses with those on page 92 in the Appendix.



You may not have thought much about a novelist's writing style, but you do know that you prefer some styles to others. The writer's choices of diction, sentence structure, literary devices, and tone will influence how much you enjoy reading a text.

Thinking About Language

As you've learned, one aspect of a writer's style relates to diction. Most authors have rich vocabularies; they also use a dictionary and thesaurus to help them make effective word choices.

To help their readers visualize the text, writers prefer to use

- strong verbs
- vivid adjectives and adverbs
- specific, concrete nouns

When you read the first passage by Colleen Heffernan, you may have noticed some of her word choices. Study the following table that lists some of the words Heffernan uses in this passage:

Nouns: hamlet, speck, cobwebs, shack, monkey bars	Verbs: poked, squeaked, swung, escaped, rusted, chipped
Adjectives: twisting, crummy, cracked, peeling, dumpy, enormous, rusted, abandoned	Adverbs: barely

3. What do the words in this table reveal about Colleen Heffernan's diction?
4. What words in the second passage help you visualize the scene?

Compare your responses with those on page 93 in the Appendix.

Writers use adjectives and adverbs to create imagery so that readers can visualize characters, events, and places. Like other parts of speech, adjectives and adverbs must be used correctly to be effective.

Keep in mind the following rules about using adjectives and adverbs in your writing:

- Use an adjective to describe a person, place, or thing (noun): *a good suit, a tall tree, a real experience*. (Don't use an adjective when you should use an adverb. For example, avoid using the adjective *easy* when you need the adverb *easily*.)
 - Use adverbs to describe an action (verb): *She cooks well* (not *good*) and *He plays tennis badly*.
 - The comparative form (with the *-er* ending or with the words *more* or *less*) is used to compare two people or things; the superlative form (with the *-est* ending or with *most* or *least*) is used when more than two people or things are being compared.
 - When you're using the comparative and superlative forms. Avoid using the *-er* or *-est* ending with the modifiers *more*, *most*, *less*, *least*. It's incorrect, for example, to say *Making chili is more easier than making lasagne*.
 - Avoid using two negative adverbs together (for example, *can't hardly* or *don't never*).
5. Test yourself now to see whether you can identify and correct the errors in adjectives and adverbs in the following sentences:
 - a. Sylvia is the oldest of the two children.
 - b. This dog is more friendlier than that one.
 - c. She won't bring nothing to the picnic.
 - d. He plays the guitar real good.
 - e. Maurice doesn't know none of the rules of this game.
 - f. She learned to operate the tractor quicker than her brother.
 - g. "How are you?"
"I'm good."
 - h. There's hardly none of the cake left.
 - i. Drive careful on icy roads.
 - j. Of the two boys, he's the more livelier.

Compare your response with those on page 94 in the Appendix.



You'll find more information on using adjectives and adverbs correctly in your *English Language Arts Handbook for Secondary Students* on pages 46-50 and 84.

In this lesson, you considered what elements are involved in creating a writing style and you examined the author's writing style in the novel you read.

So how did you like your novel? Suppose someone asked you to give your opinion about the novel. What would you say? What if you were asked to write your opinion in the form of a book review for your school or local newspaper? What would you write? In the next lesson, you'll get a chance to examine some book reviews.



Go to page 21 of Assignment Booklet 4A and respond to question 4 in Section 3.

Lesson 4: Analysing a Book Review

At this point in your life, you'll likely have read many novels, some of which you needed to read for school; others will have been chosen for leisure-time reading. Which novels have you read? How did you decide which novels to read? Did you get recommendations from friends? Were you enticed by the artwork on the front cover? Or did you read a book review that made the novel sound like the type of book you'd enjoy reading?

A book review is an essay or article that briefly discusses the most important or interesting ideas presented in a book. It also may discuss how the book came about and present some information about the author that may shed some light on the author's purpose. The book review contains the reviewer's comments and opinions on the plausibility of the ideas and how effectively they're presented.



Krista: I've never read a book review of a novel. Where do you find them?

Mr. Darby: You'll see them in newspapers and magazines, and on the Internet.

Maria: What do you find in them?

Mr. Darby: Usually, the reviewer discusses elements like theme, plot, character, conflict, motivation, imagery, symbolism, diction, style, and so on.

Paul: Is a review objective, or does it give an opinion?

Mr. Darby: The reviewer's job is to offer a general analysis of the book; in many cases, the review contains both praise and criticism. Usually the reviewer mentions aspects of the novel that are either well done or poorly done. In doing so, the reader will better understand the strengths and weaknesses of the book. This information will allow the reader to make an informed choice about whether or not to read the book.

Here are two sample book reviews that show how reviewers discuss the books they critique.

RAPTOR RED

By Robert T. Bakker

(Bantam, 246 pages, \$29.95)

He has won renown by disputing the once widespread view of dinosaurs as cold-blooded, slow-moving, dull-witted and largely devoid of social instincts. According to the revisionist picture painted by Robert T. Bakker, who forages for fossils out of Casper, Wyo., dinos were warm-blooded, intelligent, aggressive and possessed of a highly developed set of family values. Bakker's ideas have made him one of the world's leading experts on the prehistoric creatures. And they were embodied in the canny and fearsome creations that populated Steven Spielberg's 1993 movie, *Jurassic Park*. Now Bakker has written, of all things, a *novel* about dinosaurs. *Raptor Red* is a book that asks the question: can a female of the fiercely carnivorous Utahraptor species who has lost her mate survive in the harshly competitive world of 120 million years ago—and find happiness with a handsome young male who is several years her junior? The answer is yes, and the remarkable thing is that Bakker makes the reader care in a novel that is full of charm and fascinating detail.



Raptor Red, the book's heroine, is bereaved and at a competitive disadvantage after her mate perishes in a hunting accident. By luck, she encounters her sister, also without a mate and struggling to keep herself and her three children alive. Together, the sisters form an efficient hunting team, and they are soon joined by a young male who, despite the difference in their ages, is powerfully attracted to Red. The snag is that the young male and Red's sister loathe each other.

The sensible thing would be for Red and her boyfriend to go off on their own. But Red's sense of duty prevents her from abandoning her sibling. The problem is brutally resolved when the sister and two of her off-spring fall victim to rival predators; later, the third youngster takes off with another male. Alone at last, Red and her lover prepare to mate. As she looks at him, writes Bakker, she feels "a flood of emotions—aggression, joy, anger, relief." Rival experts may argue that Bakker has gone too far in endowing dinosaurs with human qualities. But his genius lies in making the reader hope that the dinosaurs were indeed creatures such as these.¹

Mark Nichols

¹ Mark Nicols, "Romantic Raptors," *Maclean's Magazine*, 2 October 1995, 64. Reproduced by permission.

THE VOYAGE*By Robert MacNeil**(Doubleday, 288 pages, \$32.95)*

The world may see them as sensible, sober—anything but sexy. But Robert MacNeil knows the truth: Canadians are hot people living in a cold climate. In his books, at least, they just need a little encouragement to cast off the cloak of northern restraint. *Burden of Desire*, his compelling first novel, dealt with sexual morality, religion and the theories of Sigmund Freud and Carl Jung, all played out against the backdrop of the 1917 Halifax explosion. The rivetting second novel from the Montreal-born, Halifax-raised newsman and broadcaster—who retired this fall after 20 years as co-anchor of *The MacNeil/Lehrer Newshour*—revolves around an obsessive affair between a married Canadian diplomat and a free-spirited model from Guyana.



As *The Voyage* opens, David Lyon has a posting as consul general in New York City, and is on the verge of accepting Prime Minister Brian Mulroney's offer to become external affairs minister. But then news comes that model Francesca D'Anielli's yacht is missing off the coast of Sweden, and she is presumed dead. The story turns on the only clue to her disappearance, an envelope addressed to Lyon that could ruin his marriage and career.

How did Lyon get into this mess? What really happened to Francesca? Those questions give the novel its momentum. But the details that stay with the reader afterwards mark MacNeil as the real thing. There is Francesca's terrifying voyage across northern seas and her battle to come to terms with her past. Also memorable is Lyon's droll take on Canadian diplomatic policy, the narcissism of Pierre Trudeau and the obsequiousness of Mulroney.

MacNeil wants to entertain, but he aims for depth, too. The book's secondary mission, he has stated, is "to bring Canadian preoccupations more into American awareness." *The Voyage* will resonate for readers no matter where they live.¹

JOHN DeMONT

¹ John DeMont, "Diploma and Desire," *Maclean's Magazine*, 27 November 1995, 69. Reproduced by permission.

1. What similarities do you notice between these two book reviews?
Do you see any differences?
2. What information about the book do reviewers generally withhold?
3. What strategies would you use to write a book review on your novel?

Compare your responses with those on page 94 in the Appendix.

In explaining what you found were the most significant aspects of the novel through a book review, you may clarify your own thoughts and gain a richer appreciation of the novel.



Thinking About Language

As you read the two book reviews, did you notice that the authors needed to use apostrophes several times in their writing? Many people are confused about the use of this punctuation mark. Here are some tips to help you use apostrophes correctly:

- Apostrophes are used in *contractions* (words created when two words are combined). The apostrophe shows where a letter (or letters) has been omitted. Examples are words such as *weren't* and *I'm*.
- Apostrophes are also used to show possession. When performing this task, the apostrophe and *s* are actually changing a noun to an adjective.

For example, in the book review about *Raptor Red*, the author converts several singular nouns (nouns that refer to one person or thing) into possessive adjectives. In other words, the noun no longer means *he*, *she*, or *it*. Instead, the meaning becomes *his*, *her*, or *its*.

Singular Noun	Possessive Adjective
Bakker	Bakker's ideas [his ideas]
world	world's leading experts [its experts]
book	book's heroine [its heroine]
Red	Red's sister [her sister]

- An apostrophe can also be added to a plural noun, changing the meaning from *them* to *their*. When the plural noun ends in an *s*, the apostrophe is placed after the *s*.

Plural Noun Ending in <i>s</i>	Possessive Adjective
authors raptors heroes	the authors' ideas [their ideas] the raptors' offspring [their offspring] the heroes' enemies [their enemies]

- Some plural nouns don't end in *s*. When you convert these nouns to possessive adjectives, you treat them like a singular noun and add an apostrophe followed by an *s*:

Plural Noun Not Ending in <i>s</i>	Possessive Adjective
women children cattle	the women's prison [their prison] the children's playground [their playground] the cattle's pens [their pens]

You'll find more information about apostrophes on page 27 of your *English Language Arts Handbook for Secondary Students*.

4. How well do you understand the use of apostrophes? Test yourself by seeing if you can find and correct the errors in these sentences:
- Tanyas aunt wont be coming to her mothers' wedding.
 - The ladies' are'nt planning to hire Steves band for their party.
 - The mens' project is to build a new bridge in the towns park.
 - The musicians union cant solve the labour dispute with the bands director.
 - The students' want to support their teachers plan to upgrade the school's computer lab.

Compare your responses with those on page 95 in the Appendix.



Whenever you're proofreading your writing, look for words that should contain apostrophes. Keep in mind that a spell checker on a computer can't identify all types of apostrophe errors, so you must edit your own work carefully.

In this lesson, you examined two book reviews that can be used as models for writing a book review on the novel you have chosen. You also sharpened your editing skills by reviewing the use of apostrophes with contractions and singular and plural possessive adjectives.

Conclusion



In this section, you've concluded your study of the novel. You've taken a second look at the novel's beginning, and you've learned that many authors use symbolism to add additional layers of meaning to their texts.

You've also analysed some of the elements of the novelist's writing style. Finally, you learned about the elements that are generally included in a book review.

In the next section, you'll continue your study of the fictional world by viewing and analysing a feature film.

Go to page 24 of Assignment Booklet 4A and respond to question 5 in Section 3.

Section 4

The Feature Film



How many movies do you think you've seen in your life? Have you ever seen a movie more than once? Which actors do you like? Do you eagerly await the next movie in a series or a film that features a particular actor?

You've likely been mesmerized by the fictional world of film many times, but you may not have thought about the way movies are created and the choices that are made during the filming and marketing of a movie. You may not have consciously considered how a film tells a story.

In this section, you'll select a feature film to study. You'll think about the way that the camera transforms a script into a movie, and you'll consider some of the choices made during production. When you complete this section, you should have a better understanding of how stories are told in film and how films are marketed to audiences.

Lesson 1: The Shooting Script



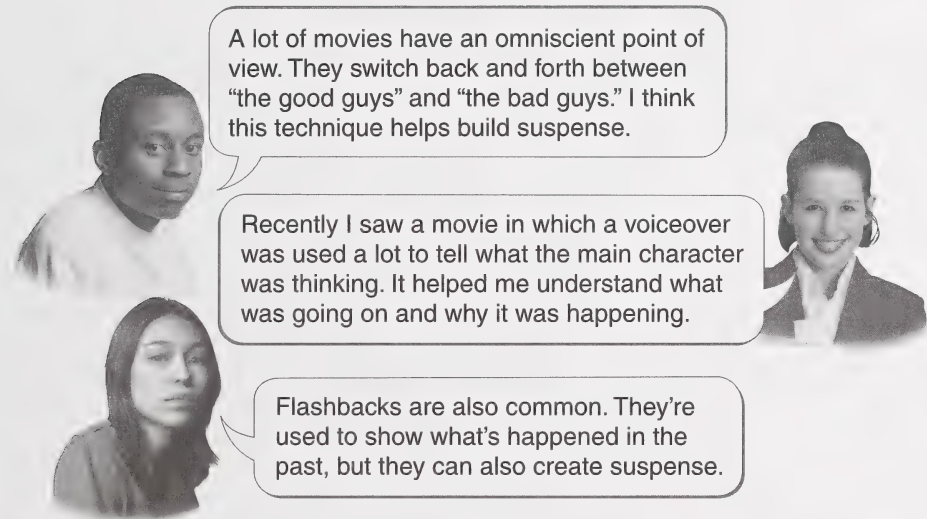
A movie, like a stage play, begins as a script. Some movie scripts are based on novels or true stories; others are created by script writers. When a book is being transformed into a movie script, an experienced writer is usually hired to write the shooting script (a script used to film a movie).

1. List some movies that have been based on books.
2. What are some advantages and disadvantages that a script writer faces when creating a movie script from a book?

Compare your responses with those on page 96 of the Appendix.

Before developing a script, the writer has to decide what would be the most effective way to tell the story. Here are some questions that the script writer must think about:

- Should the story be told in chronological order?
- Should a flashback (or several flashbacks) be used?
- Should a narrator be used to tell parts of the story through a voiceover?
- If the story involves more than one plot, how should the subplots be interwoven with the main plot?
- What point of view should be used? Should the script consistently focus on one or two characters? Should the script switch back and forth between characters?



After the scriptwriter has decided how to tell the story, he or she drafts the script. In the process of developing the script, it may be necessary to rewrite the dialogue several times; in fact, many movie scripts are team efforts.

The final version of a movie script looks somewhat different from the script for a play because a shooting script contains camera directions. Shooting scripts are often written in two columns: one contains the camera instructions, and the other has the dialogue and instructions for the actors.

Read the following shooting script; then respond to the questions that come after.

Shooting Script: Last Chance

Camera Shots and Visual Information	Dialogue and Acting Directions
0 Exterior. Country road. Night Long Shot: Country road, many flashing lights of vehicles approaching overturned vehicle; Medium Shot: Two police cars, rescue truck, ambulance arrive at intersection, lights flashing. Medium Shot: A wrecked car on its roof; it has obviously rolled over; rescue workers and ambulance attendant rush toward wreck.	<i>Rescue workers rush toward vehicle, followed by ambulance attendant; second ambulance attendant opens rear of ambulance and begins to remove emergency equipment. Three police officers get out of vehicles.</i> BACKGROUND VOICES: Okay, we're here, we'll get you out right away. Take it easy.
Medium shot: Three police officers	SENIOR POLICE OFFICER TO TWO YOUNG OFFICERS: Corbett, you and Wolinsky set out the flares.
Medium shot: Two police officers turn toward police cars.	<i>Young police officers move to cars.</i>
Medium shot: Senior police officer walking toward rescue worker, who is leaning inside wrecked vehicle.	SENIOR POLICE OFFICER TO RESCUE WORKER: What have you got, Dave?
Medium shot: Rescue worker, turning away from wreck; then turning back.	RESCUE WORKER: Two kids, both alive.
Medium shot: Teen-aged boy emerges from far side of wreck. He is bleeding from his face and arm, and his clothes are torn and dirty.	ANDREW: (<i>weakly</i>) Is it going to explode?
Medium shot: Rescue worker helping boy toward ambulance.	RESCUE WORKER: (<i>soothingly; takes his arm and leads him toward ambulance</i>) Are you all right? Do you feel any pain?

Close-up: Andrew, head in hands

Medium shot: Senior police officer approaches, rescue worker returns to wreck

Medium shot: Senior police officer and Andrew

Close-up: Andrew

Medium shot: Andrew and police officer

Medium shot: Police officer leaves Andrew and walks toward roadside.

Long shot: Police officer moves flashlight as though searching for something in darkness.

Medium Shot: Rescue workers remove girl from car, placing her on stretcher. Ambulance workers bend over her.

Close-up: Dana, lying on stretcher, hair matted with blood, face twisted with pain

Medium shot: Andrew moving to stretcher. Ambulance attendants are checking Dana's blood pressure and wounds.

Close-up: Andrew leaning over Dana

ANDREW: (*sits on ambulance bumper, holds head in hands, looks dazed*) I'm okay.

SENIOR POLICE OFFICER: (*takes out notepad*) I need to get some information. Do you remember what happened?

ANDREW: (*looks up; confused*) I dunno. We were coming back from Melissa's. It was slippery. We missed the corner. We went into a skid; we must have rolled.

POLICE OFFICER: (*looks around quickly; firmly to Andrew*) Wait here a minute. (*turns on flashlight, hurries toward roadside.*)

RESCUE WORKER: Okay, we're ready. Let's get her out.

DANA: (*cries out briefly as she's moved, then moans*) Ohhhh, my leg, my leg hurts!

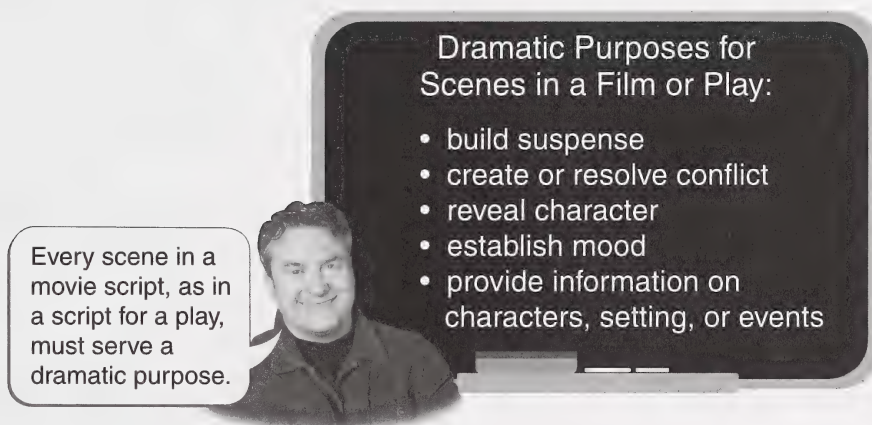
ANDREW: (*goes to stretcher, takes Dana's hand*) Dana, Dana, are you okay?

DANA: (*faintly*) I don't know—(*moans*) my leg hurts—ohhhh

Medium shot: Ambulance workers move in, load stretcher into ambulance. Andrew steps back. One ambulance attendant gets into the ambulance with Dana.	SECOND AMBULANCE ATTENDANT: <i>(briskly)</i> We're ready to go here. <i>(to Andrew)</i> We'll take you to the hospital too. You should be checked over by a doctor. <i>(attempts to help Andrew into ambulance)</i>
Medium Shot: Rescue workers look surprised, begin to look around, grab flashlights; ambulance attendant pauses	ANDREW: <i>(resists assistance; looks around frantically)</i> Shane—where's Shane? RESCUE WORKER: <i>(surprised)</i> Shane? <i>(to partner)</i> There's another one; let's take a look. SECOND RESCUE WORKER: <i>(shakes his head; grabs flashlight and turns it on; mutters to partner)</i> Wasn't wearing his seatbelt; must have been thrown out.
Medium Shot: Rescue workers moving toward roadside with flashlights on, to begin search.	AMBULANCE ATTENDANT: <i>(pauses uncertainly)</i> Should I go, or should I wait?
Long Shot: Police officer approaching from darkness of roadside; rescue workers stop.	<i>Police officer returns from darkness, meets rescue workers, who raise eyebrows in silent inquiry. Police officer looks tired and resigned.</i>
Close-up Shots: Police officer and rescue workers.	
Medium Shot: Police officer taking Andrew's arm; background: rescue workers looking resigned	POLICE OFFICER: <i>(firmly to Andrew)</i> Okay, son, the ambulance has to go. Your friend needs to get to the hospital. You get in with her. We'll take care of Shane.
Close-up: Andrew's face	ANDREW: <i>(suspiciously)</i> Where is Shane? What's happened to him? <i>(calls and looks around)</i> Shane, Shane <i>(looks again at police officer)</i> Oh, no, no, Shane . . .
Fade-out	

3. If you were directing the filming of this scene, what mood would you want to create? What lighting and sound effects would you use to establish this mood?
4. Before beginning to film this scene, the director might give brief instructions to the actors about their performances. If you were the director, what would you say to
 - a. the senior police officer
 - b. Andrew
 - c. Dana
 - d. the ambulance attendants and rescue workers
5. Suppose you were the **set designer** (the person who creates the set).
 - a. How would you want the set to look? What items would you include in the set to make it look realistic?
 - b. List some of the **props** (the items that the actors would need for their roles) you would need to supply.

Compare your responses with those on page 96 in the Appendix.



Every scene in a movie script, as in a script for a play, must serve a dramatic purpose.

Dramatic Purposes for Scenes in a Film or Play:

- build suspense
- create or resolve conflict
- reveal character
- establish mood
- provide information on characters, setting, or events

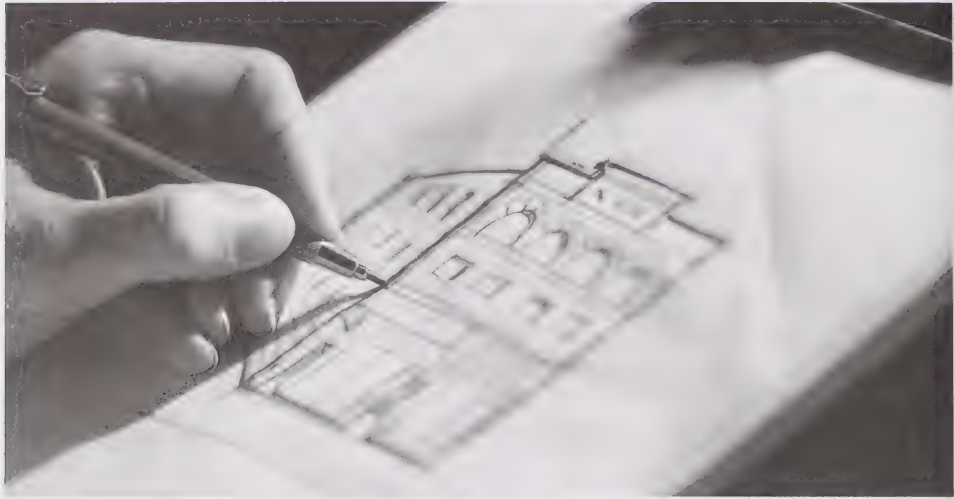
6.
 - a. What do you think the script writer's main purpose was for this scene?
 - b. How does the script writer accomplish this purpose?

Compare your responses with those on page 97 in the Appendix.

Films are ultimately a visual medium, but every movie begins life as an idea for a story, which then must be written into a script. Next, you'll think more about the choices directors make as they take the story from script to film.

Go to page 1 of Assignment Booklet 4B and respond to question 1 in Section 4.

Lesson 2: The Director's Choices



When you see a movie, you likely want to be entertained. You want a couple of hours of relaxation; perhaps you're seeking escape from the real world. Consequently, you probably don't give much thought to how the movie was filmed or the choices that were made to create it.

Still, after you've seen a movie with other people, you may spend a few minutes discussing it. No doubt you begin with a personal response, but then you might become more critical. You may begin to question some of the choices that the director made.

Imagine for a moment that you're directing a movie. You have a script, and a producer has arranged financing, so you're ready to roll. Here are some areas in which you would have to make decisions:

- setting
- cast
- special effects
- music and sound effects
- lighting
- camera shots
- editing

The Setting

How and where will you film the movie?

If the script calls for many indoor scenes, you'll need a studio where a variety of sets can be constructed. If the script is set in the past, you'll either have to find a suitable location or construct sets on a movie production lot. Outdoor scenes will likely be filmed on location. For example, *The Lord of the Rings* series was filmed in New Zealand. *Jurassic Park* was partly filmed on one of the Hawaiian Islands. Some western movies, such as *Unforgiven*, have been filmed in southwestern Alberta.

You may also have to consider the time of the year and the weather. For example, your setting may require a bleak winter landscape or a steamy tropical jungle. Will you film the movie (or certain scenes) at appropriate outdoor locations and at appropriate times of the year? Will you instead decide to use artificial snow or silk plants in an elaborate indoor set?



1. The setting of a movie is important for the plot, but the setting can also influence the mood of a movie. What mood could be created by setting a movie in spring? summer? fall or winter?

Compare your response with the one on page 97 in the Appendix.

The Cast

Some of the most important choices you'll make as a director are selecting the actors you'll work with. Famous actors will cost you a lot; however, their names attract attention and draw fans to the box office.

2. What do you think directors consider when they're choosing an actor to play a role in a movie?
3.
 - a. Movie stars tend to be physically attractive. Have you ever seen a movie where the central character wasn't particularly good-looking?
 - b. Most movies feature young actors who appeal to a young viewing audience. As actors age, they often have fewer opportunities to perform important roles. Can you think of any movies in which the central roles called for older actors?

Compare your responses with those on page 97 in the Appendix.

Special Effects

As the director of a film, you'll have to decide whether you require special effects. You may want to use computer animation or hire stunt experts. You may need special effects to create exotic objects, creatures, or locations. You may want to build small, but life-like models of things such as buildings, bridges, vehicles, or space ships. Your script may call for fires, explosions, or cars sailing through the air.



Ms. Martin: What impact do special effects have on movie audiences?

Paul: They make movies exciting. They add the thrills and the chills.

Maria: But I've seen so many explosions and fires and chase scenes that I'm no longer impressed.

Krista: I know what you mean. They're supposed to be spectacular, but to me they're just routine.

Paul: I enjoy watching special effects in movies. But watching a skyscraper being blown apart in a movie is totally different from seeing a real skyscraper collapse on the news. Too bad all the violence in this world can't be kept on the movie screens.

Ms. Martin: Have you ever wondered whether the special effects that emphasize violence on television and in movies are contributing to the violence in our society?

Journal Entry 4K

Think about the special effects that you've seen in movies. Which ones have impressed you? Do you enjoy watching movies with spectacular special effects? Do you think that special effects have any negative effects on viewers?

Music, Sound Effects, and Lighting

Directors of films also make decisions about lighting, sound effects, and music. For example, you might want to arrange to use popular songs in the soundtrack of your movie. Or you might commission a composer to write a theme song for you. Then would you have to select a singer and musicians to record your theme song. Or perhaps you'll simply use background music in your movie.

4. Do you know of any songs that originated as themes for movies?
5. How is background music used to create mood in many movie scenes?

Lighting and sound effects are also important in movie-making because they can make scenes more realistic and develop a particular mood. Think about the effect created when a scene is filmed on a sunny morning with birds twittering. Now think of the mood created when a scene is filmed at dawn on a seacoast during a violent storm.

6. Suppose you were filming a murder scene. How could you use lighting and sound effects to build suspense?

Compare your responses with those on page 98 in the Appendix.

Camera Shots

Other important choices that you'll make as a director are how to use the camera most effectively during filming. You'll have to decide on the types of shots that will work best in each scene. A camera shot can affect how the audience perceives an event or an actor.



The following chart explains the types of shots used in making a movie:

Camera Shots Used in Making Movies

Type of Shot	Effect
close-up: a shot showing the details of the subject	
medium shot: a shot showing the subject in a setting	
long shot: a shot showing the subject from a distance	
wide angle shot: a shot showing the subject in a broad setting (also known as a <i>panorama view</i>)	
high angle shot: a shot that looks down on the subject (also known as a <i>bird's-eye view</i>)	
low angle shot: a shot that looks up at the subject (also known as a <i>worm's-eye view</i>)	
eye-level shot: a shot taken by a camera at eye level to the subject	
aerial shot: a shot taken from the air	
zoom shot: a shot created with a camera lens, so that the subject suddenly appears closer or farther away	
tracking shot: a shot created when the camera follows the subject; for example, the camera may be mounted on a vehicle	
dolly shot: a shot created by moving the camera closer or farther from the subject	
pan shot: a shot created by sweeping the camera horizontally	
tilt shot: a shot created by swivelling the camera up and down vertically	

7. Complete the chart by explaining the effect created by each type of camera shot.

If you need help with this question, refer to the section beginning on page 163 in your *English Language Arts Handbook for Secondary Students*. There are also many excellent websites that provide information on camera shots and other aspects of filmmaking. Use search terms like *camera shots*, *movie terminology*, and *filmmaking* to find appropriate websites. You may want to check the following websites:

<http://us.imdb.com/Glossary/>

<http://www.hiddenextra.com/bravo/definitions.htm>

Compare your response with the one on page 98 in the Appendix.

Film Editing

The director of a film also works with the film editor to decide how the movie will look in its final form. As the director, you may want to use some of these editing techniques:

cut: a clearly defined break between one scene and another

fade-out or fade-in: a gradual transition in which one scene fades away into darkness and another emerges from darkness

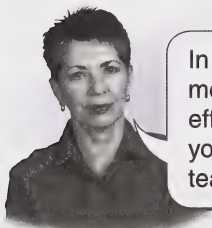
dissolve: a gradual transition in which the end of one scene is superimposed over the beginning of a new one

wipe: an effect in which one shot appears to wipe the preceding one off the screen

split screen: placing two different shots on the screen at the same time

8. What is the difference in effect between a sharp break between scenes (a cut) and a more gradual break that you get with a fade-out or dissolve?

Compare your response with the one on page 99 in the Appendix.



In this lesson, you've explored the choices the director of a movie makes about the setting, cast, music, lighting, sound effects, camera shots, and the use of special effects. As you can see, the director is the captain of the movie-making team. In the next lesson, you'll examine movie making.

Go to page 6 of Assignment Booklet 4B and respond to question 2 in Section 4.

Lesson 3: Movie Marketing



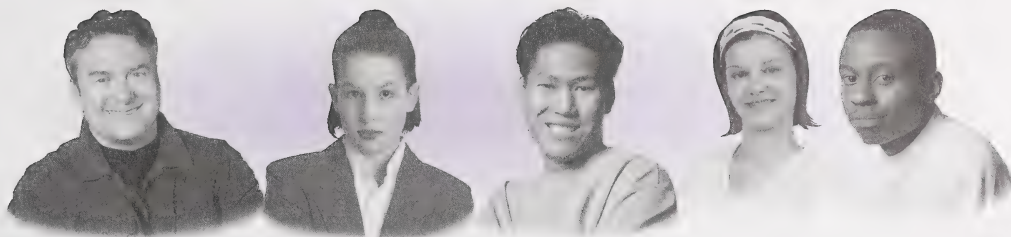
Think about the most recent movie that you've seen. Why did you decide to see this particular movie? Did someone recommend the movie to you, or did you become interested because of an advertisement?

Movies sometimes cost millions of dollars to make; naturally, the people who finance movies want to get their money back and make a profit. To achieve that goal, they have to entice large numbers of people to pay money to see the movie. Big-budget movies also have big budgets for marketing.

One of the first movies to be advertised on television was *Jaws* in 1975. Before that, film studios did not traditionally advertise their movies on television. Now more than \$US 1.5 billion a year is spent on TV commercials for movies. It has been estimated that the average cost of marketing a movie is now over \$US 30 million.

Journal Entry 4L

Have you ever paid a lot of money to see a newly-released movie and then been disappointed? Did you feel that you were misled by the marketing? How do you select which movies you're going to see? Do you sometimes wait until the movie is available to rent or shown at a less expensive theatre?



Mr. Darby: Movies are marketed in many different ways. Can you think of some?

Krista: Many companies use TV commercials and ads in newspapers and magazines.

Paul: I've seen signs and billboards advertising movies.

Danielle: When you see a movie or a video, you'll often see previews of other movies that are coming out soon. And the theatres and video rental stores are filled with posters advertising movies.

Yuri: The stars of the movies help with publicity. They're often interviewed on talk shows or entertainment programs. And they appear at different functions and get their photographs in newspapers or magazines.

Maria: What about movie reviews? Some of them criticize movies, of course, but if a movie gets good reviews, that's great publicity.

Paul: You see lots of movie ads on the Internet, and the big movies have their own websites.

Krista: If the movie has good music, it's played a lot on the radio. Some movie theme songs become hits.

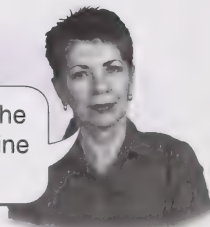
Mr. Darby: And don't forget, the really big publicity campaigns use all kinds of gimmicks. They may make deals with clothing and toy manufacturers. They may sponsor contests and give away prizes or free tickets.

1. Think about a movie that has been recently released. How has it been marketed?
2. Do you own any products (or have you ever bought any) that are associated with a movie?
3. How do producers of children's movies (for example, Disney) target their marketing toward children?
4. How do movie marketers target teenage audiences?

Compare your responses with those on page 100 in the Appendix.

Now that you know how much money is spent to market a movie, you can understand why many people are eager to see newly-released films as soon as possible and willing to spend a lot to see them in theatres. Keep in mind, however, that a huge advertising campaign doesn't necessarily mean that the film will be worth viewing.

Make a big bowl of popcorn and get out your notepad. In the next lesson, you'll view a full-length feature film and examine the choices that the director made in presenting the story.



Go to page 7 of Assignment Booklet 4B and respond to question 3 in Section 4.

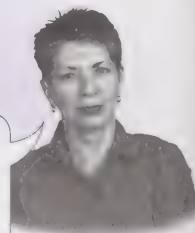
Lesson 4: Studying a Feature Film

Now that you've thought about film scripts, the director's choices in filming a movie, and the way a movie is marketed, you're ready to select a movie for a film study. The films recommended for study in this course are listed in the Appendix. You can rent a video or DVD of one of these films from a video rental store, or you may be able to borrow one of these movies from a public library.

Some of these films contain language and subject matter that some students might be uncomfortable with. Please pay attention to the warnings when you're choosing your film.



If you're unable to obtain one of these films, or if you feel uncomfortable with any of the content of the suggested films, consult your teacher before choosing a different film.



If you're interested in learning more about these films or any others, visit the following website or use your search engine to locate other appropriate websites.

<http://us.imdb.com/search>



Another way of learning more about films is to read a film review. You'll find film reviews in newspapers and magazines as well as on the Internet. Turn to page 176 in *Between the Lines* 12, and read the film review written by Sebastien Pharand.

Now read the following review about the same film written by James Berardinelli.

Finding Forrester

A Film Review by James Berardinelli

Rating: ★ ★ ★ (out of ★ ★ ★ ★)

United States, 2000

U.S. Release Date: 12/19/00 (NY, LA); 12/25/00 (wider)

Running Length: 2:18

MPAA Classification: PG-13 (Profanity, mature themes)

Theatrical Aspect Ratio: 2.35:1

Seen at: Ritz Five, Philadelphia

Cast: Sean Connery, Rob Brown, F. Murray Abraham, Anna Paquin, April Grace, Busta Rhymes

Director: Gus Van Sant

Producers: Laurence Mark, Sean Connery, Rhonda Tollefson

Screenplay: Mike Rich

Cinematography: Harris Savides

U.S. Distributor: Columbia Pictures

With next year's Oscar nominations set squarely in its sights, *Finding Forrester* arrives in theatres at the right time of the year (December) with the right kind of star power (Sean Connery, F. Murray Abraham, Anna Paquin) and the sort of feel-good story that audiences and Academy members appreciate. For director Gus Van Sant, this is the second time he has dipped into the well of inspirational storytelling; *Finding Forrester* displays numerous similarities to *Good Will Hunting*. And, even though the film's overall trajectory is formulaic, Van Sant does a good job of holding our attention for the two-plus hour running length.

Newcomer Rob Brown plays Jamal Wallace, a Bronx high schooler whose stunning achievement test scores and standout performance on the basketball court earn him the notice of officials at the exclusive Mailor-Callow Prep School, where he is offered a full scholarship as a junior. Jamal's mother (April Grace) and brother (Busta Rhymes) are thrilled by the offer, and, realizing that going to Mailor will allow him to advance his prospects, Jamal agrees to attend. Although his streetwise background makes him a social outsider amidst a sea of rich, pampered kids, Jamal's performance on the court and in the classroom earns him the respect of many of his teachers and peers, including Claire (Anna Paquin), the pretty daughter of the head of Mailor's board of directors.

Meanwhile, as a result of a dare, Jamal inadvertently discovers the whereabouts of the reclusive author William Forrester (Sean Connery), a former Pulitzer Prize winner who disappeared from the public eye after writing “The Great 20th Century Novel,” *Avalon Landing*. Forrester owns an apartment overlooking the blacktop where Jamal and his friends play pickup games, and, one day, after making a brazen statement, the young man is forced to back up his words by sneaking into Forrester’s apartment to steal something. He is caught in the act and accidentally leaves behind his backpack, which contains his journals. Forrester writes comments in the notebooks (the most frequent of which seems to be “constipated writing”), and returns the backpack. Thus begins a peculiar mentor/student relationship, with Jamal agreeing not to reveal Forrester’s whereabouts in return for Forrester’s instruction in the craft of writing. There is one condition, however: Forrester tells Jamal that he can ask “no questions about me, my family, or why there was only one book.”

Like *The Wonder Boys*, *Finding Forrester* is about the interaction between a once-lauded writer and an aspiring pupil. However, there was more complexity in the Micheal Douglas/Tobey Maguire relationship than there is in the one here between Connery and Brown. In addition, *The Wonder Boys* was more interested in genuinely exploring the creative process than finding Forrester is. In this film, the only lessons we get are those that can be fit into a sound byte. (“Write the first draft with your heart. Re-write with your head. The key to writing is to write, not think.”)

At the core of *Finding Forrester* is a familiar “buddy story”—about how a brilliant, outcast youngster simultaneously learns from and teaches life lessons to a weary old-timer. Forrester tutors Jamal about how to be an author; Jamal encourages Forrester to shake off his fear of the outside world. It is a time-honoured formula that, when handled properly (as in *Scent of a Woman*, for which Al Pacino won an Oscar), can be effective and affecting. For the most part, Van Sant and his actors hit the right notes throughout *Finding Forrester*, making the experience of watching the film a pleasant one. The movie doesn’t make any deep or profound statements, but its unhurried exploration of the interaction between the two leads is worth spending a couple hours in a movie theatre.

As Jamal, Rob Brown displays a natural, unforced charisma. There isn’t a hint of artifice in his performance, and it’s easy to understand why the filmmakers chose him instead of a better established actor. For his part, the eternally watchable Connery doesn’t test the limits of his acting ability to play the curmudgeonly Forrester (the portrayal isn’t a mail-in, but it also isn’t much of a challenge). This is a case when an actor’s reputation works in the character’s favour. As written, Forrester is an irascible, unpleasant fellow, but audiences are so used to liking Connery that it’s impossible to accept that there isn’t a heart of gold hidden beneath the aging author’s thick skin.

Finding Forrester boasts a credible supporting cast. Anna Paquin is wonderful, although underused, as Claire, who becomes a possible love interest for Jamal. Given the character's potential and the degree to which Paquin grasps her psyche (watch her body language and look for the minute changes in facial expression), it's a shame that Claire wasn't given the opportunity for greater development. F. Murray Abraham brings his distinguished personality to the role of *Finding Forrester*'s villain—Robert Crawford, an arrogant literature professor who believes that Jamal's writings are too good to be his own work. Crawford's crusade against Jamal leads to the climatic (albeit surprisingly low-key) speech-and-applause scene. (Its inclusion shouldn't surprise anyone—least of all those who have experience with this sort of film.)

With *Finding Forrester*, Van Sant appears to have put an exclamation mark on his intention to move into mainstream filmmaking, a statement he first made when he took the helm of *Good Will Hunting*. For the director of movies like *Drugstore Cowboy* and *My Own Private Idaho*, *Finding Forrester* represents an opportunity not only to work with a modern-day cinematic icon but a chance to increase his clout in Hollywood. Viewers unaware of Van Sant's history will not be clued into it by anything found on-screen in this movie. *Finding Forrester* is well-made but conventional, and, depending on your mood, that represents either its greatest strength or its most telling weakness.

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1. How is a film review similar to a book review?
2. What specific information about this film do you learn from these reviews?
3. What features of this film do these reviewers praise most strongly?
4. How are these film reviews different?
5. What criticisms does James Berardinelli make?

Compare your responses with those on page 100 in the Appendix.

Journal Entry 4M

Which film review seems more credible to you? If you've seen *Finding Forrester*, which film review comes closest to your own assessment of the film? Do you agree with some of the criticisms of the film made in Berardinelli's review? Do you think that Sebastien Pharand is right when he calls *Finding Forrester* "simply amazing"?

Choose a movie to study, and get ready to view it. What strategies should you use to help you with your film study?

¹ "Film Review: Finding Forrester," 2000, < http://www.movie-reviewscolossus.net/movies/f/finding_forrester.html > (20 February 2003). Reproduced by permission.



Ms. Martin: What's the difference between simply watching a movie and studying a movie?

Paul: When I watch a movie, I get a pop and some popcorn; then I sit back and relax. Usually I'm with some friends.

Krista: I suppose that when we're studying a movie, we'll need to watch it more carefully. We should probably have a pen and paper to take some notes.

Ms. Martin: Good idea. What other strategies can you use when you're studying your film?

Yuri: It might be a good idea to watch it twice. The first time, you could simply enjoy the story; the next time, you could think about the way it was made.

Danielle: You can also stop the movie at times to make notes.

Ms. Martin: Those are excellent strategies. Before you view it the second time, take a few minutes to review the information in Lesson 2 about the director's choices. Then, as you watch, be a critical viewer. Think about why the director made those choices and whether you agree with them.

In this lesson, you chose a feature film to view. You compared two movie reviews and explored the similarities between book reviews and movie reviews. You also considered the strategies that you'll use to view your film critically. Now you're ready to view your film.



Before you view the feature film, read the questions in the Assignment Booklet. Then you'll know what you should be watching for in the movie.

Conclusion



In this section, you've thought about how movies are created. You discovered that all movies begin with a shooting script, which gives directions to the actors and the camera crew.

The director of a movie makes many decisions concerning the cast, the setting, the use of music, lighting, sound effects, and special effects, and the way the camera is used to tell the story. The director's choices will often determine whether the movie will be financially successful or unsuccessful.

You also thought about how movies are marketed. Being conscious of movie marketing should make you a better consumer. Not everything is what it seems to be, and movies are no exception. Ads can be misleading, and you don't always get what you expect. Reading movie reviews can help you select the movies you want to see.

Go to page 8 of Assignment Booklet 4B and complete the remaining questions for this section.

Module Summary

In this module, you've entered the fictional world of a novel and a movie. Here are some of the things you've accomplished:

You

- learned some strategies for reading a novel independently
- selected and read a novel, and responded to it personally
- researched background information on the author's life to help you understand the novel
- studied elements of the novel, such as character, plot, conflict, suspense, point of view, setting, and theme
- appraised the novel's portrayal of the fictional world by examining verisimilitude, character presentation, theme, values, and symbolism
- considered elements of a writer's style, such as diction, sentence structure, tone, and imagery
- thought about some of the director's choices in creating a film, such as the setting, cast, special effects, music, sound effects, lighting, camera shots, and film editing
- recognized the ways that movies are marketed and targeted toward audiences
- learned how to write a book review, a film review, and a shooting script



As a result of what you've learned in this module, you should be a more alert and active reader and viewer. When you read novels or see movies, you'll be more aware of the choices that writers and filmmakers make as they portray their fictional worlds.

Go to page 20 of Assignment Booklet 4B and complete the Final Module Assignment.

Appendix

Glossary

Suggested Responses

Novel List

Feature Film List

Image Credits



Glossary

allusion: in literature, a reference to someone or something with which the writer assumes the audience will be familiar

antagonist: the force opposing the protagonist; the problem or obstacle that the protagonist must overcome

character presentation: the way an author reveals the personality of the characters

Also known as character development or characterization. See also **direct presentation of character** and **indirect presentation of character**.

climax: the most exciting point in a story; the turning point

conflict: the struggle between the main character (the protagonist) and an opposing force

cut: a film editing technique in which one scene ends and a new one begins immediately

diction: word choice

dilemma: a situation in which a person must choose between two unsatisfactory choices

dissolve: a film editing technique in which the end of one scene is superimposed over the beginning of a new one

direct presentation of character: a method of revealing characters' personalities by directly telling readers

dolly: a shot taken by a camera mounted on a moving vehicle or platform

dynamic character: a character who undergoes a significant change

fade-in, fade-out: a film editing technique in which one scene gradually becomes dark and the next one gradually emerges from the darkness

flashback: a narrative device in which the author shares an incident from the past

flat character: an undeveloped character

foreshadowing: providing a hint about events that occur later in the story

imagery: creating vivid mental pictures with words

indirect presentation of character: a method of revealing characters' personalities through what they say, think, and do.

inference: a conclusion arrived at by weighing the evidence

irony: the contrast between what is and what was expected

literary symbol: any character, object, situation, action, or event that has a second, figurative meaning in addition to its literal meaning in a work of literature. See also symbol and symbolism.

milieu: the surrounding circumstances in which something occurs, or the environment in which someone lives

minor character: a less important character in a story, play, or film

mood: the overall feeling produced in the audience by an oral, print, visual, or multimedia text

motive: the reason behind a character's action or decision

panning: a shot taken by a camera moving horizontally on a fixed base

props or properties: things used by actors as they play their roles (for example, a sword, a cup, a pen, a cigar, or a pistol)

protagonist: the central character in a story, play, or film

set designer: the person who designs the scenery in a play or film

shooting script: a script used for filming, containing directions for the camera as well as for the actors

split screen: the placement of two camera shots side by side on a screen so that the viewer can see two scenes at the same time

static character: a character who remains unchanged

stereotyped character: a character who portrays the typical characteristics of a group

stereotypical: having oversimplified characteristics

superficial: on the surface, lacking depth

symbol: something that stands for something else; an object, person, or event that has a meaning greater than its literal meaning

symbolism: the use of symbols in literature; the use of signs or symbols to represent abstract ideas such as opportunity, life, death, freedom, happiness, love, hope, and peace.

syntax: sentence structure

tilting: a shot taken by a camera pointing up or down from a fixed base

tracking: a shot taken by a camera mounted on a moving vehicle

unreliable narrator: a narrator whose observations cannot be trusted

verisimilitude: the quality of seeming realistic—of appearing to be true and plausible

visualizing: using your imagination to create mental images of a person, thing, or event

voice-over: a narrative technique in a film in which a narrator tells the story while it's being shown on the screen

wipe: a film editing technique in which one shot appears to chase or wipe the preceding one from the screen

zoom: a shot created by moving a camera lens so that the subject suddenly appears closer or farther away

Suggested Responses

Because of the wide selection of novels offered in this course, suggested responses to questions that are specific to the novel you're studying cannot be supplied. However, the comments should help you to check your own responses.

Section 1: Lesson 1

1. To research an author on the Internet, use a search engine such as Google (www.google.ca). Type the author's full name within quotation marks: "Ray Bradbury." You could also include a second term, such as the title of the book "Fahrenheit 451."
2. Here are some of the steps you can take to preview your novel:
 - If your novel has a dust jacket, read the material on the back and inside the flaps; if it's a paperback, read the back.
 - Check out the novel's structure or organization. Is it divided into chapters or parts? Note the number and length of chapters; skim the table of contents if the book has one.
 - If your novel has a foreword or introduction, read it.
 - Does your novel contain any maps, diagrams, or illustrations?
 - Skim a page or two at random, noting such things as level of language (formal, casual, old-fashioned, and so on), length and structuring of sentences, and complexity of ideas.

Section 1: Lesson 2

1. You've likely studied some novels that were set in fictional worlds of the past. For instance, *Of Mice and Men* was set on a ranch in California in the 1930s. In this novel, John Steinbeck attempts to portray the difficulties of life during the Great Depression. On the other hand, *Lord of the Flies* is set in a fictional world that exists only in the author's imagination. Still, the boys who are stranded on the imaginary tropical island behave in a plausible way, given the circumstances that they're in.
2. Authors begin novels in many different ways. Often, the first few sentences will contain a description of a character or place. Occasionally, a suspenseful event might occur immediately. Although novelists aren't under the same pressure as short story writers, most novelists work hard to hook their readers as soon as possible.
3. Be sure that you take into account not only time and place, but also the situation. Does the setting of your novel change significantly in the first pages?

4.
 - a. It's important to get a good grip on the characters in a novel early on. Some novels can introduce readers to so complex a cast in the opening chapters that serious readers often benefit from drawing up lists of names. Make sure you get the characters and their relationships sorted out before moving on.
 - b. It may not be clear at this stage who the protagonist is. You might, for example, assume that the narrator is telling his or her own story, only to discover later that this narrator is but a minor character recounting events that chiefly concern someone else.
5.
 - a. To determine point of view in a story, you need to ask yourself some questions. For example, is the narrator a character in the story or is the narrator someone outside of the story? Does the narrator report only the events that can be seen and heard or does the narrator know the thoughts of any of the characters? If you're unsure of narrative point of view, refer to page 211 and 212 of your *English Language Arts Handbook for Secondary Students*.
 - b. The benefits of using the different points of view—as well as their limitations—are discussed in the Handbook. Apply this material to the specific novel you have chosen.
6. Don't worry if it's not yet apparent just what the major conflict will be. Remember that novels are lengthy and often very complex works with numerous conflicts. From the first few pages, try to predict the ways that conflicts will develop. Later, check to see whether your predictions were accurate.
7. Because they're long and complex works of fiction, novels can evoke a variety of moods. However, it's important that novelists develop a distinct mood at the start of their works to make an initial impression on the reader. Return to your response to this question when you've finished the book and see if the mood as you perceived it in the early chapters is continued throughout the novel.

Section 1: Lesson 3

1. Remember that key quotations are passages that have something important to say to the reader. When you read a key quotation, a little (or not-so-little) light should flash on in your head and you should think, "Aha! I understand this better now!" What do the key quotations you've selected reveal about the characters?
2. No doubt, you'll easily be able to find three key passages that develop suspense. Look for examples of conflict and foreshadowing.
3. Be sure to use specific references to the novel in responding to this question. Be critical; don't just accept the behaviour of characters. Always ask yourself if this is the way real people would actually behave in this sort of situation. Also, do the characters talk realistically, or do they sound unnatural?
4. Look for such examples as colourful descriptive phrases, lively snippets of dialogue, and unusual word choices and juxtapositions that had an unusually strong impact on you when you first read them. Be sure to explain what makes each example stand out for you.

5. Note the word *central*; most novels involve characters in a number of conflicts at different levels of the narrative, which aims to develop the richness of human life and relationships. In most novels written to reveal a truth about life or human nature, the central conflict is likely to be more complex than the person-versus-person or person-versus-environment type offered by most adventure novels. Look, above all, for internal conflicts, even when more obvious external ones strike you first.
6. If you found any parts of your novel confusing, discuss these parts with another person who is reading the same novel, or check with your teacher or learning facilitator. If you're still confused, just continue reading. Your questions may be answered later in the book.

Section 1: Lesson 4

1.
 - a. Novels often have several conflicts and several turning points. For example, some novelists end each chapter or part with a small crisis or climax. Still, in most novels, suspense continues to develop until close to the end when a major crisis occurs. At this point, the protagonist must finally deal with the antagonist—whether it's a person or group of people, some factor in the environment, or something within himself or herself.
 - b. The climax is the point of maximum conflict and suspense; the outcome tells you how the conflict is resolved. Generally, the protagonist either defeats the antagonist or is overcome by the antagonist, but some novelists may try to create a new twist to these typical endings.
2. Generally, the main character's behaviour reveals significant information; the character may learn and grow as a result of his or her experience, or the character may deteriorate and be unable to deal with problems or obstacles. Some characters discover inner strength or gain insight in their values; others are unable to accept or understand reality.
3.
 - a. Responses will vary. For example, if you read Ray Bradbury's *Fahrenheit 451*, you probably discovered that it contains many literary allusions to specific book titles. In the novel's later stages, allusion is also used to link various people with literary works.

You were most likely able to clarify many allusions in your novel with the help of context clues. It's a good idea to discuss your ideas with another reader who has read the same novel. If you didn't notice any allusions in your novel, don't be too concerned. While some novels may contain several allusions, others may have none at all.

- b. If context clues fail, there are reference works such as encyclopedias and dictionaries to fall back on. In some cases, history texts or the Internet may help your research. Your librarian should be able to direct you to other sources, and of course you can always ask people who have more experience in reading allusions than you do.
 - c. Were you at all successful? Don't forget to talk to your reading partner and/or teacher if necessary.

4. Many works of literature contain a good deal of irony, though sometimes it doesn't become apparent until late in the book. Irony may be subtle and require careful reading as well as an ability to draw inferences on the part of the reader; yet it can be vital that you pick up on it if you're to understand what the writer wants you to understand. If you didn't notice any ironic elements in your novel, think back carefully and discuss the matter with your reading partner, teacher, or learning facilitator.
5. Keep your list of questions that you can't resolve at this stage. It may come in handy later if you get a chance to discuss the novel with another reader or if you reread the novel in the future.

Section 2: Lesson 1

1. The protagonist is the central character. (In some novels, there may be more than one protagonist.) The antagonist is the force opposing the central character. If your novel has person versus person conflicts, the antagonists will be a person or a group of people.
2. In some instances, the main character will not show a change in his or her attitudes; in most cases, however, the main characters in novels change considerably. Novels that portray the exploits of heroes often have main characters who are brave, strong, and smart. How would you describe the protagonist of your novel at the beginning? How would you describe them at the end?
3. In many novels, the author will develop a few of the minor characters so that you feel you know them quite well. Of course, most novels also include many minor characters who make only brief appearances. These characters serve a particular purpose in the story and are seldom described in detail.
4. The antagonists in many novels are often untrustworthy, unreliable, or even cruel. Does the antagonist in your novel present misleading or deceitful messages?
5. If you recognize some of the characters in your novel as typical of a group, you're likely seeing a stereotyped character. However, good writers avoid using stereotypes (unless they're deliberately creating a comic effect), so don't be surprised if you don't find any stereotypes in your novel.

Section 2: Lesson 2

1.
 - a. The motivation behind the behaviour of the main characters in a novel, especially the protagonist, should be clear. Do you understand why the main character acts the way he or she does?
 - b. Any significant change in a character should be credible. If you don't understand why the protagonist changed, you may have missed some significant passages in the novel. You may need to reread some parts. However, you may feel that the author didn't present the motivation for the change clearly.

2. When a narrator is used, you hear the story from that person's perspective. If the narrator mistakenly believes something or errs in judgment, you won't find out about it until the narrator does. You view the other characters through the narrator's eyes; thus, the narrator's attitude and judgment affect the way you see characters.
3.
 - a. Most novels, being lengthy and relatively complex works, have a variety of conflicts involving several different characters, but inevitably one of these will be the predominant conflict. Obviously, the main character will experience the most significant conflicts, but don't ignore the conflicts of the minor characters.
 - b. Frequently, the protagonist will face at least one dilemma (a choice between alternatives that seem equally undesirable). Dilemmas create interest because there's no clear solution to the problem.
 - c. Normally in novels that provide an insight about life, the internal conflicts make for the greatest interest. Emotional and moral conflicts often cause characters—and real people—more anguish than physical conflicts.
4. How heroic is your protagonist? Does he or she seem believable, or do you feel that your protagonist is unnaturally strong, tough, brave, or determined?

Section 2: Lesson 3

1. Some novels are much more complex than others. Still, if you dig into any novel that has a theme—a message about life—you should be able to discover that it has things to say about a variety of subjects relating to human nature and human existence.
2. Often a work of fiction will explore areas of human life to reveal their complexities rather than make precise statements about them. Instead of illuminating reality, nice, neat comments tend to oversimplify complex ideas. However, it's worthwhile to identify the writer's ideas in order to think about them seriously. Often you'll be surprised at how recognizing key ideas will clarify for you what a writer wants to say.
3. Again, a novel can be so complex that expressing its theme is often no easy task. Don't worry if it takes you a paragraph or two, and even then you may well feel that the formulation of your novel's theme is entirely inadequate. On the other hand, you may find that your novel's theme is very easy to express. Either way, the important thing is that you try your best to understand what it is the writer hoped his or her readers would take away from the novel.

One way to get at the central theme is to think about the central conflict that the main character faces. The author is inviting you to focus on the character and the way that he or she deals with the problem. What message about life is the author presenting?

4. Sometimes evaluating the theme of a work of literature can be an even more difficult task than expressing it. A well-crafted novel can give the impression of being realistic while in fact exaggerating and distorting reality. Writers may focus so much on creating an impressive effect that they end up sacrificing reality in the process. It's up to readers to be alert to such distortions and to judge a novel's theme accordingly. But remember, even a work of literature that exaggerates may have something true and important to say; so try to evaluate your novel's ideas fairly and thoughtfully.
5. **a. b. and c.** Focusing in on an important decision or action at a key moment in a novel can help you understand just what makes a character "tick." Do you feel you understand the protagonist of your novel any better now?
6. A character's values are revealed through his or her thoughts, words, and behaviour. What do your characters believe in? What would they admire, and what would they denounce?
7. Characters who experience change are called *dynamic* characters. In a novel, unlike a short story, it's often possible to have several dynamic characters. Frequently, as a result of a turning point, characters gain insight and change their attitudes and values. Were you able to explain both how and why any changes in values occurred?
8. In answering this question, think back to your response to question 4; after all, writers' values should be reflected in the themes of their works. And remember, in any work of interpretive fiction the protagonist may or may not share the writer's own values.

Section 3: Lesson 1

1. You likely missed the significance of many details when you first read the beginning of your novel. You may also have ignored some of the imagery, but your second reading should help you see the importance of many details.
2. Many novels contain in their early chapters some foreshadowing of things to come—future conflicts and events, along with hints of ways in which characters will develop as the story progresses. Good readers will often pick up on foreshadowing and use it to predict the course of future events. Often, of course, foreshadowing becomes apparent only later; then readers can think back and see how the writer was preparing them for certain events all along.
3. Knowing what comes later allows you to understand many things presented near a novel's beginning that you likely missed the first time. A well-crafted novel will generally contain a great deal of material that can be appreciated only when readers come back to it later, either by rereading or recalling it.
4. **a.** In a first person point of view, the author uses a narrator to tell the story. As a result, the reader gains great insight into the narrator's mind and feelings. On the other hand, the reader will know only what the narrator knows. Thus, both the narrator and the reader may be unaware of the thoughts and feelings of other characters. The first person point of view enables the reader to understand the motivation of the narrator, but the motivation of other characters may be hidden.

- b. Using an omniscient point of view enables an author to develop several characters so that the reader may be given insights into the motivation of two or more characters in the novel. This point of view also allows the reader to move with different characters from one place or time to another. For example, one chapter in a detective novel could focus on the murderer, while another chapter focuses on the detective. Therefore, the reader will know what both characters are thinking, feeling, and doing.

Section 3: Lesson 2

- Here are just a few things that could be symbols in your life:
 - sports team emblems or crests
 - a company logo
 - religious icons and ceremonies
 - mascots
 - an organization's symbol (for example, the 4-H club symbol or the symbol for recycling)
- You may have seen a variety of symbols in movies. Many symbols are derived from nature—the sea, flowers, the sky, birds or other animals, rain, the sun, the moon, the stars, dawn, sunset, and the seasons of the year. However, objects can also be symbols—a candle, for example, or a glove. Don't forget that music and sounds can also be symbolic—the ringing of a church bell or the sound of footsteps. Keep in mind that a symbol will have a literal meaning, but it also must represent something more. The sky, for example, might represent freedom or escape. Discuss your ideas with others who have seen the same movies.
- An outstretched hand is sometimes used to represent peace and friendship. Another symbol for peace that you may have seen is the anti-nuclear war symbol:
- You may have found this a difficult question. If you didn't note any symbols in your novel, it could mean simply that the writer didn't use this literary device. Many novels in the English Language Arts 30-2 list do, however, contain symbolic references. This is something to discuss with your reading partner or learning facilitator.
- You might find reference books, such as encyclopedias and specialized dictionaries, helpful to understand symbols. For example, in *Fahrenheit 451*, you could find information about the phoenix in a dictionary, an encyclopedia, or a reference book on mythology. You can also search the Internet by entering terms such as *symbol OR symbolism AND phoenix*.



Section 3: Lesson 3

- The author used the limited-omniscient point of view to tell the story through the observations and thoughts of one character—a teenager named Stephanie. The choice to tell the story from the perspective of a teenager influenced the diction. The language is not sophisticated, but it is colourful and includes colloquial words and slang like *butt* and *crummy*. The words that the author chose are ones that an average teenager would use in an informal situation. As you read the passage, could you hear the voice of a teenager?

- b. Most of the sentences in this passage are between 12 and 22 words in length. The shortest sentence has five words, the longest 25. The sentence structure is maintained as Subject – Verb – Object, although phrases are added at the beginning or the end of sentences to vary the rhythm. Sentence fragments with emotive beginnings are used in the first paragraph to emphasize the character's feelings: "Not that anyone . . . Not even a town . . . Speck . . ."
 - c. Were you able to visualize the setting from the description? Were any of your other senses invoked? For example, did you hear the swing squeak? Did you feel the different textures on the slide? Did you notice the metaphor that the author used to describe how Stephanie feels about the town? She compares the town to "a speck of dust on the rolling prairie." What about the word, P A R I S, that the character sees at the top of the slide? Does the word belong to the setting of a quiet prairie town or does the word suggest something far away and exotic? Notice how the author has emphasized the word PARIS by putting it in capital letters and placing it at the end of a sentence and at the end of a paragraph.
 - d. The opening paragraph establishes a tone of gentle humour coupled with seriousness by using the exaggeration that a sliver is the "final injustice." This tone allows the reader to empathize with the main character's situation and to understand that she is perhaps feeling a little sorry for herself.
2. The dialogue in the second passage quickly establishes the relationships between the characters and reinforces the sense of place. The familiarity with which Pearl, Ray, and the old man talk to each other makes it clear that they have done this before. The use of idiomatic phrases like "bold as brass" and "slap on the wrist" sound authentic in this setting.
 3. The author has chosen strong action verbs like *swung* and *chipped*. Verbs like *poked* and *squeaked* and adjectives like *cracked*, add to the sound of the story through the use of onomatopoeia. Specific concrete nouns like *cobwebs* and *monkey bars* assist in the visualization of the scene, as do adjectives like *peeling* and *twisting*. There is only one adverb in the entire passage. The author must believe in Stephen King's adage that "the adverb is not your friend" by which King means that to modify a verb is to reduce its power.
 4. Although this passage is primarily dialogue and the reader imagines the scene mostly through the characterization in the speech, there are important visual clues that carry the action forward. The concrete, specific noun, *Export As*, in the first speech, is carried forward to *the green and white package*, and then to *cigarettes*. This holds and maintains the image in the reader's mind while the dialogue takes place. Although verbs are scarce, the action verb, *plucked*, reveals Ray's character as well as giving the reader a clear image of how the cigarettes were removed from Pearl's hand.

5. The following sentences have been corrected. Beneath each sentence is a brief explanation of the error:
- a. Sylvia is the **older** of the two children.
(Use the comparative form when comparing two people or things.)
 - b. This dog is more **friendly** than that one.
(Don't use *more* with an adjective or adverb that has an *er* ending.)
 - c. She won't bring **anything** to the picnic.
(Avoid using a double negative: *won't* and *nothing* are both negative words.)
 - d. He plays the guitar **very well**.
(Use an adverb with an action verb such as *plays*.)
 - e. Maurice doesn't know **any** of the rules of this game.
(Avoid using a double negative: *doesn't* and *none* are both negative words.)
 - f. She learned to operate the tractor **more quickly** than her brother.
(Use an adverb with an action verb such as *learned*; the word *quicker* is an adjective.)
 - g. "How are you?"
"I'm **well**."
(The word *well* is used when discussing health. A person who is *good* is someone who isn't evil; a person who is healthy is *well*.)
 - h. There's hardly **any** of the cake left.
(Avoid using a double negative: *hardly* and *none* are both negative words.)
 - i. Drive **carefully** on icy roads.
(Use an adverb with an action verb like *drive*.)
 - j. Of the two boys, he's **livelier**.
(When using the comparative form, don't use *more* with an adjective or adverb that has an *-er* ending.)

Section 3: Lesson 4

- 1. Both reviews give brief plot summaries of the books and some details about the main characters, the conflicts, and the settings. Both also include some biographical information about the authors. Both reviewers are praising the books. After reading these reviews, are you interested in reading either book?
- 2. Book reviewers are always careful to withhold information about the ending of the novels. They don't want to spoil the surprise or kill the suspense for the future readers.

3. Here are some general guidelines for writing a book review:

- Give your book review a short, creative title.
- Mention the title, author, and publisher of the book you're reviewing.
- Use an essay format.
- Begin a new paragraph for each new idea.
- Use appropriate transitional words when you move from one point or idea to the next.
- Say what the book is about, but don't give away the whole plot.
- Tell readers as much as they need to know to be able to make an informed decision about whether or not to read the book.
- You may present your own opinions about the book, but the main focus should be on providing information.
- Try to present the strengths and weaknesses of the book fairly.
- You can use any of the literary terminology you've learned in this or previous language arts courses, such as theme, plot, character, conflict, motivation, imagery, symbolism, diction, style, and so on. You don't need to discuss everything; focus just on those aspects that either work really well or that you think are not well done.
- Defend and explain your point of view. Use examples from the novel when necessary.
- You may want to do some research on the writer's background and include information that helps explain the background of the novel and the writer's purpose.

4. Here are the corrected sentences:

- a. **Tanya's** aunt **won't** be coming to her **mother's** wedding.
- b. The **ladies aren't** planning to hire **Steve's** band for their party.
- c. The **men's** project is to build a new bridge in the **town's** park.
- d. The **musicians'** union **can't** solve the labour dispute with the **band's** director.
- e. The **students** want to support their **teachers'** plan to upgrade the school's computer lab.

Section 4: Lesson 1

1. You may have seen some of the following movies, which are all based on books: *A Beautiful Mind*, *House of the Spirits*, *Ordinary People*, *Angela's Ashes*, *My Left Foot*, *Of Mice and Men*, *Never Cry Wolf*, *Pride and Prejudice*, *To Kill a Mockingbird*, *Animal Farm*, *The English Patient*, *Lord of the Flies*, several of the James Bond films, the *Lord of the Rings* trilogy, and the *Harry Potter* series. Writers such as Michael Creighton (*The Andromeda Strain*, *Jurassic Park*, *Congo*, *Rising Sun*), Stephen King (*The Green Mile*, *Apt Pupil*, *Carrie*, *The Shining*), and Tom Clancy (*Patriot Games*, *The Hunt for Red October*, *Clear and Present Danger*, *The Sum of All Fears*) have written many books that have been made into movies.
2. When creating a movie script from a book, a script writer has the advantage of having an exciting plot, interesting characters, and lively dialogue. On the other hand, many novels have more characters and a more complicated plot which cannot be effectively included in a two-hour movie. Script writers working from books may have to omit events, alter their order, and change the way the story is told. In some cases, script writers have even changed the endings, presumably to make a more effective movie.
3. This scene is obviously meant to be tense and emotional. Since it takes place at night, the darkness contrasts with the flashing lights of the police cars and ambulance. Later, the flashlight of the policeman searching in the darkness for Shane also contributes to a sense of impending tragedy. The initial sounds of the sirens will create tension, but then the scene becomes quiet except for a few voices. The silence itself becomes suspenseful.
4.
 - a. You'd likely want the senior police officer to be serious and efficient. Would you want him to be sympathetic toward Andrew, or brisk and uncaring?
 - b. The actor playing Andrew must obviously show that he is confused and shocked by his experience. How upset would you want Andrew to be? At the end, would you want him to demonstrate some self-control, or would you want him to be on the verge of hysteria?
 - c. Dana's part in this scene is quite limited. Would you want her to be completely conscious and emotionally upset? Or would you want her to be dazed and overcome by pain?
 - d. You'll likely want the ambulance attendants and rescue workers to be serious about their work. Would you want them to be brisk and efficient or sympathetic and gentle?
5.
 - a. Here are some aspects of the set that you might have thought about:
 - What type of vehicles will you use for police cars, the ambulance, and the rescue truck? What signs will be painted on the sides of the vehicles?
 - How will the wrecked vehicle look? Will you want some wreckage strewn across the road?
 - Where would you film the scene? Do you want a tree-lined road or a wide-open space? What type of location would help to establish the desired mood?

- b. Here is a list of props that you might have thought of: flashlights, stretcher, blood pressure kit, bandages, blankets, notepad, pen, flares, an axe. Did you think of any others?
6. a. The script writer has created a tense, emotional scene. The main purpose is to build suspense about Shane's death.
- b. At first, neither the audience nor the police officer, ambulance attendants or rescue workers are aware that a third person was in the vehicle. Then, after Andrew mentions Shane's name, everyone wonders what's happened to him. The script writer further increases the tension when the police officer begins to search the darkness with a flashlight. Finally, at the end of the scene, when the police officer comes back alone and encourages Andrew to go to the hospital in the ambulance, the audience knows that the police officer is hiding what he's discovered in the darkness.

Section 4: Lesson 2

1. Spring is the time when the natural cycle begins again. Generally, spring is associated with new life and rebirth, with optimism and hope. As a result, spring is often seen as a time for love and romance. Traditionally, summer is a time when people relax and enjoy life. The mood associated with summer is one of carefree joy and exuberance. In contrast, fall and winter are the times when the natural cycle ends. These seasons are often associated with worries, fears, aging, and death. The mood is often dark, bleak, pessimistic, and depressing.
2. Directors consider age, height, weight, body build, general appearance, acting experience, physical agility and strength, reputation (does this actor have problems working with others? does this actor have an alcohol or drug problem?), skills (such as the ability to sing or dance), and cost of hiring the actor.
3. a. Some movies (*The Mask*, *The Mighty*) feature characters with physical deformities or exaggerated features created by special effects. However, in most movies, the central characters are played by attractive movie stars.
- b. Some movies do feature older actors in starring roles. Anthony Hopkins is one older man who has starred in several movies (for example, *The Mask of Zorro* and *The Silence of the Lambs*). Mel Gibson, Kevin Costner, Robert Redford, Al Pacino, Dustin Hoffman, Denzel Washington, Pierce Brosnan, Sean Connery, Sean Bean, Martin Sheen, Harrison Ford, Robin Williams, Tom Hanks, Steven Seagal, and Robert De Niro are examples of older male actors who still play important roles in movies. However, there are fewer parts for older female actors. Can you name some famous older female actors? You may think of Sally Field, Cher, Goldie Hawn, Sharon Stone, Melanie Griffith, Emma Thompson, Meryl Streep, or Michelle Pfeiffer. Most aging actors play supporting roles rather than starring ones.

4. Some movie themes have become famous pieces of music. For example, you've likely heard the themes from *Superman*, *Chariots of Fire*, *Mission Impossible*, *The Lion King*, and *Star Wars*. You may also heard the following songs: "My Heart Will Go On" from *Titanic*; "Gold Finger" and "For Your Eyes Only" from the James Bond movies; "Raindrops Keep Fallin' on My Head" from *Butch Cassidy and the Sundance Kid*, and "Raindrops and Roses" from *The Sound of Music*.
5. Background music is used to create a variety of moods. Think about the music you hear as you watch a romantic scene, a scary scene, or a happy scene. Music can accentuate conflict, heighten tension, and soothe emotions. Without the background music, the audience might not experience the same degree of emotional involvement in the story.
6. Murder scenes are often filmed in dark places, such as alleys, parks, and deserted streets. The darkness contributes to the suspense and is often used to hide the identity of the killer. The silence associated with darkness and night can make sounds surprising and terrifying. Thus, the sound of footsteps in an alley or twigs breaking in a park is far more alarming at night than they are in the daylight. What sound effects would you use to heighten tension just before the murder takes place?
7. Your chart should look like the one on the next page:

Camera Shots Used in Making Movies

Type of Shot	Effect
close-up: a shot showing the details of the subject	emphasizes emotional expressions on a face; focuses audience's attention; creates a sense of intimacy between audience and subject
medium shot: a shot showing the subject in a setting	shows body language; enables audience to see several people or a subject and its surroundings
long shot: a shot showing the subject from a distance	shows little detail; emphasizes the landscape and surroundings
wide angle shot: a shot showing the subject in a broad setting (also known as a <i>panorama view</i>)	emphasizes the power or vastness of the landscape
high angle shot: a shot that looks down on the subject (also known as a <i>bird's-eye view</i>)	makes the subject look smaller and less significant
low angle shot: a shot that looks up at the subject (also known as a <i>worm's-eye view</i>)	makes the subject appear larger and possibly more powerful or threatening
eye-level shot: a shot taken by a camera at eye level to the subject	shows the scene the way a character sees it
aerial shot: a shot taken from the air	emphasizes the vastness of the landscape and the vulnerability of a person or thing on the ground
zoom shot: a shot created with a camera lens, so that the subject suddenly appears closer or farther away	increases or decreases intimacy and emphasis; directs the audience's attention to a person or object
tracking shot: a shot created when the camera follows the subject; for example, the camera may be mounted on a vehicle	creates a sense of movement and speed; enables the audience to participate in a chase or race
dolly shot: a shot created by moving the camera closer or farther from the subject	increases or decreases intimacy and emphasis; directs the audience's attention to a person or object
pan shot: a shot created by sweeping the camera horizontally	enables audience to see landscape the way a character would see it; creates a sensation of vastness, speed, and movement; can create suspense
tilt shot: a shot created by swivelling the camera up and down vertically	enables audience to see a subject the way a character would see it; may magnify the height of a person or object; can create suspense

8. When a scene is ended with a cut, a sense of an abrupt stop may occur. Viewers have virtually no time to prepare themselves for the next scene. The result may be a sense of surprise. However, when a fade-in or fade-out or dissolve is used, the audience has more time to think about what's happened or what will happen next. Sometimes a slower transition can arouse curiosity or suspense about the next scene.

Section 4: Lesson 3

1. How many ways was the movie marketed? You might be interested in checking the Internet to see whether you can find out how much money was spent on marketing the movie.
2. You may own items of clothing, a CD with music from the movie, a poster, a game, or some other type of merchandise.
3. Companies like Disney often make deals with toy manufacturers to sell merchandise associated with the movie. You may also see fast-food restaurants giving away movie tokens or action figures. Clothing and games related to the movie may also be sold. As you've seen, movie producers can sometimes make more from the merchandise than they do from the movie itself.
4. Teenaged audiences are targeted through ads in magazines that they're likely to read; ads in video outlets and previews in theatres; television commercials during programs they're likely to watch; and radio commercials on stations that cater to their interests. Many teenagers also watch TV programs that feature interviews with movie stars. Where have you found information about movies and actors?

Section 4: Lesson 4

1. A film review and a book review are similar in several ways. A review is a critique of a work in which both strengths and weaknesses are revealed. Both types of reviews present information about the characters and plot. Both usually provide some background information about the author of the book and the director or producer of the movie.
2. These reviews contain a lot of specific information. For instance, you learn that this movie was released in the United States in 2000; that its running length is two hours and eighteen minutes; and that it's been given the rating of PG-13 because it contains some profanity and mature themes. You get a summary of the plot; the names of the actors, director, producers, and screen writer; and some idea of the conflicts and themes.
3. Both reviewers praise the acting of Robert Brown and Sean Connery and the directing of Gus Van Sant. Both also applaud the story and the way it has been filmed (though Berardinelli is less enthusiastic than Pharand).
4. Berardinelli's review is more critical than Pharand's review. Pharand sees virtually no flaws in the film whereas Berardinelli sees some, though he awards it three stars out of four.
5. Berardinelli says that this film is a typical "feel-good story." He feels that *Finding Forrester* doesn't genuinely explore the creative process and that the story line is a familiar one. He claims that the movie doesn't make "any deep or profound statements." He also says that the climax is predictable and that the movie is "well-made but conventional."

English Language Arts 30-2 Novel List

1. *Fahrenheit 451* (179 pages)

Ray Bradbury
1920–

In this futuristic work, the state controls all thinking. Books are considered to be bad and are burned because they cause trouble by presenting controversial ideas. The punishment for reading and owning books is very severe—possibly death. This novel has perhaps more significance now than it did when Bradbury originally wrote it because today's technology makes control of information and the media a real possibility.

The protagonist, Guy Montag, is a fireman whose job is to burn books. After years of dutifully carrying out the laws, one day, out of curiosity, he steals a book from a burning library. Thus he begins a quest that will change his life and the lives of everyone in his state.

2. *Fallen Angels* (309 pages)

Walter Dean Myers
1937–

Perry, a 17-year-old black youth, has no future in Harlem, and so enlists in the army to fight in the Vietnam war. He and his friend, Peewee, survive physically, but the horrors of war and the deaths of men, women, and children embed themselves in their psyches. Disillusioned, Perry must find meaning in life.

Realistic, harsh language reflects the violence and killing that is constantly questioned throughout the plot.

As well, overcoming ethnic differences, political biases, religious beliefs, interpersonal relationships, and racial hatreds are all components of the novel.

3. *Letters from Wingfield Farm* (150 pages)

Dan Needles
1951–

Walt Wingfield leaves his position as board chairman of a Toronto brokerage house to take over the “old Fisher place” on Rural Route 1, Persephone County. He begins to farm his newly acquired 100-acre plot as a philosopher-farmer. He believes he can establish an economically viable operation based on sound, big business principles, while using only horse-drawn equipment.

In his attempt to become one with the land, Walt encounters many of the well-established locals. Two neighbours in particular—a dour, inarticulate auctioneer and an old horse trainer—provide colourful characterization in vignettes about Walt's mishaps as a farmer.

Wingfield's experiences are chronicled with wit in the form of letters to the editor of the local newspaper. By the end of the novel, Walt's letters reflect a respect and appreciation for his new life and friends, and reveal his emerging self-awareness.

4. *Medicine River* (261 pages)

Thomas King
1943–

Thomas King has created a tongue-in-cheek account of the inhabitants and the social structure of *Medicine River*. The protagonist, Will, returns to a small Blackfoot community in southern Alberta to sort out the details of his mother's death. This return to his roots stirs many long-buried issues from his childhood and forces him to confront his true values. A progression of escapades—sometimes painful, often hilarious—brings Will to an understanding of his own identity and commitments.

Often, the personal stories are painful and touching, but there is an overriding sense of humour and optimism to the work, which leaves the reader with a better understanding of the characters, as well as an appreciation of Native culture.

5. *The Midwich Cuckoos* (220 pages)

John Wyndham
1903–1969

In a futuristic society, the residents of a small English town are sedated by aliens for twenty-four hours. All the women of childbearing age become pregnant, and the resultant sets of twins are all telepathic. They eventually gain the power and knowledge to control the village inhabitants.

The aliens must be eliminated—but how?

6. *One Day in the Life of Ivan Denisovich* (203 pages)

Alexander Solzhenitsyn
1918–

Incarcerated in a Siberian camp for political prisoners, Ivan Denisovich depends upon his shrewdness and skills as a mason to survive. Solzhenitsyn introduces Ivan at 5 o'clock on a cold winter morning, and the reader follows him through a typical day. In Ivan's life, the overriding factor is self-preservation.

Based on Solzhenitsyn's own experiences, Ivan becomes a type of "Everyman" in a novel whose main theme is the overwhelming impulse and courage of the human spirit to survive. The book is not depressing in tone, in spite of the rigours and privations of a prison camp.

7. *The Suspect* (217 pages)

L. R. Wright
1939–

George Wilcox, at the age of 80, commits the near-perfect crime. The murder happens quickly, quietly, and very unexpectedly in a small town on the Sunshine Coast in British Columbia. This unusual turn in George's life would have gone undetected had his conscience not started to bother him. The suspense mounts as George befriends the local librarian, Cassandra Mitchell, and her new boyfriend, Karl Alberg, the local RCMP Staff Sergeant. Together, these three find themselves on a collision course of conflicting values and loyalties.

Readers should be aware that this book contains scenes of domestic violence, which may be distressing to some. At the time Module 4 was printed, *The Suspect* was out of print; however, you may be able to find a copy at your school or the library.

English Language Arts 30-2 Feature Film List

The following is a list of films that have been reviewed by a number of Alberta senior high teachers, based on common criteria. **Note that this list is not authorized by Alberta Learning.**

Check with your teacher before renting or viewing any feature film for Module 4. Your teacher may limit your choices, require you to choose a feature film from another list, or direct you to watch a particular film. Under certain circumstances, your teacher may grant you permission to view a film of your own choosing that is not on the list of recommended films.

Billy Elliot; 14A; Dramatic Comedy; 111 minutes

Synopsis: Billy Elliot, an 11-year-old boy growing up in the coal-mining town of Durham, England, chooses ballet dancing over boxing (the acceptable sport of boys of his age). His dysfunctional family tries to prevent him from pursuing his lessons and from attending ballet school in London. Billy refuses to give up his career choice and continues his lessons against his father's wishes. Billy's family is affected by the coalminer's strike in which both his father and brother, Jackie, are striking union members. As the strike drags on, Billy's father realizes the only chance his son has for happiness is to follow his dream and join the London ballet school. Billy is successful in his audition and goes on to study at the Ballet School. Some years later Billy performs in Swan Lake and his father and brother come to see his first performance as a mature ballet dancer. Billy has achieved his goals against the odds of his family, social class and sexual stereotyping.

Caution: The sometime controversial nature of the film, while lending itself well to student reflections and self-awareness, contains references to homosexuality, physical abuse and use of coarse language which may be offensive to some communities. Viewer discretion is advised.

Themes: gender bias; stereotyping; family relationships; friendship; personal passion; aspirations; coming of age; self-realization

Birds, The; PG; Thriller; 119 minutes

Synopsis: Spoiled socialite Melanie Daniels pursues lawyer Mitch Brenner to his Bodega Bay home after meeting in a pet store in San Francisco. Melanie sails across the bay secretly to deliver the gift of lovebird to Mitch's young sister, only to be attacked by a gull on her way back. Soon random attacks on humans are taking place all over Bodega, as birds of all varieties mass in their thousands overhead. This suspenseful story of how the feathered species can gather together and overpower humanity only reinforces man's vulnerability to those things he takes for granted.

Caution: Some still consider this film terrifying, so viewers should be warned. Gender biases of the 1960's are present.

Themes: excellent connection with mythology or Gothic literature, gender bias of the 1960's

Brokedown Palace; PG; Drama; 110 minutes

Synopsis: Two eighteen-year-old American girls plan a clandestine trip to Thailand to celebrate their graduation from high school. They become unsuspecting targets of a drug smuggler and their friendship is tested as they are imprisoned. The girls struggle to remain loyal to each other while seeking truth and justice. The ending is a testament to their friendship.

Caution: Some use of strong language, and the veracity of the portrayal of the Thai judicial system is unclear.

Themes: loyalty; friendship; truth; perseverance; justice; cultural differences; dangers of pushing the limits

Chocolat; PG; Drama; 121 minutes

Synopsis: A single mother arrives in a small French town at the beginning of Lent. She opens a chocolate shop that changes the lives of the villagers. The town is run by an over-bearing mayor who tries to control everything—even Vianne, the owner of the chocolate shop. When the handsome Roux arrives, it is Vianne who is challenged to change.

Caution: A brief scene of nudity and a somewhat negative portrayal of Catholicism.

Themes: stereotypes; isolation; societal expectations; change vs. tradition; single parenting; relationships; dealing with change

Citizen Kane; PG; Drama; 119 minutes

Synopsis: Loosely based on the life of William Randolph Hearst, this tells the story of Charles Foster Kane, an aging millionaire newspaperman, who begins his career as the champion of the underprivileged but is corrupted by his lust for wealth, power and immortality.

Themes: power; greed; quest for immortality; importance of media

Forrest Gump; 14A; Drama; 142 minutes

Synopsis: Forrest Gump is a mentally challenged young man who recounts his past through three turbulent decades of the United States, from the 50's to the late 70's. He unknowingly stumbles through many famous historical events with humorous and poignant moments.

Caution: Some profanity and sexual content (treated from the innocent perspective of the narrator) and racist terms relevant to the context of the film.

Themes: changes in relationships over time; ostracism; prejudice; innocence; importance of community; importance of historical context

Fried Green Tomatoes; 14A; Drama; 130 minutes

Synopsis: The story follows four women—two from the past and two from the present. The intertwining plots involve an elderly woman, Ninny, who befriends a distraught middle-aged Evelyn. She helps Evelyn find her self-esteem through her stories of Idgie and Ruth, two women of the 1930's. Idgie's courage and Ninny's wisdom inspire Evelyn to take control of her own life.

Caution: Violence and some profanity (including racial slurs) may cause concern.

Themes: power of friends; relationships; racism; love; self-esteem; death and loss; domestic violence; choices

Green Mile, The; 14A; Drama; 188 minutes

Synopsis: In 1935, a Louisiana prison's death row receives a mysterious inmate, John Coffey. The man is huge and foreboding; despite his gentle and compassionate nature, he is convicted of murdering two young sisters. He performs miracles, helping the guards and other inmates. Through strange and sometimes humorous experiences, the head guard comes to a greater appreciation of life and death, and learns to live with the inmate's special gift.

Caution: There is some profanity and a realistic, graphic portrayal of death row executions and one shooting. This is a film for mature students only. Length may also prove a problem.

Themes: faith; hope; doing the right thing; stereotypes; racial profiling; justice; compassion; redemption

Hearts in Atlantis; PG; Drama; 101 minutes

Synopsis: A successful adult reflects back on a summer when he was eleven and develops a relationship with Ted, the man who lives upstairs. Bobby's view of the world is challenged because Ted has psychic powers. The FBI wants Ted for these powers and he hopes to avoid them but risks his position by befriending the boy. Ted becomes a father figure to Bobby, teaching him courage and forgiveness.

Caution: Some profanity and a partially visible, violent rape scene. Some violence between boys.

Themes: coming of age; loss of innocence; bullying; relationships; responsibility and friendship; role models; transition from childhood to adolescence; positive treatment of reading skills and classic literature

Life Is Beautiful (subtitled version is recommended); PG; Foreign drama; 122 minutes

Synopsis: A charming but bumbling waiter who's gifted with a colourful imagination and an irresistible sense of humour—wins the heart of Dora, a woman whom he loves and they create a beautiful life with their young son. That life is threatened by WWII; Guido must rely on his strengths to save his beloved wife and son from an unthinkable fate. Guido, the main character, is a Jewish man who manages to keep his son with him and alive in an Italian concentration camp run by Germans. The film focuses on the effect of the holocaust on one family and the capacity of humans to survive, to sacrifice, to find humour and hope and to show that life is the most precious thing in the world.

Caution: The film is called a fable and must be treated as such: otherwise the holocaust may appear over simplified and insensitive to those who really lived the experience.

Themes: intolerance; propaganda; family; hope in the face of adversity; sacrifice

Magnificent Seven, The; PG; Western; 128 minutes

Synopsis: A band of seven cowboys with different personal issues embark on a journey to save a small Mexican town from the raids of a Mexican bandit who keeps the town from moving above the level of subsistence. Each of the seven men has a personal problem from which he is running; stories and fears come to play throughout the movie. The Mexican village struggles to survive against the raids and when the group of seven arrive, they help the village learn to defend themselves. The village is almost defeated by the bandit, Calvera, when the Magnificent Seven return and help to defeat the bandits at the expense of four of the group.

Caution: Some violence in the gunfights but it is reflective of the historical context.

Themes: maturity; individualism; human dignity; bullying; persecution; overcoming obstacles; self-reliance

Matrix, The; 14A; Science Fiction Thriller; 136 minutes

Synopsis: Neo, a computer hacker, discovers that the world around him is a computer simulation called the Matrix. Neo teams up with a group of freedom fighters in an effort to stop domination by computers.

Caution: Violent scenes, both physical and with weapons. Some profanity. Portrayal of main character as "the one" may have unacceptable religious overtones for some. Two characters dressed in long black trench coats shooting indiscriminately may call up disturbing memories of school shootings.

Themes: fate; self-discovery; sacrifice; influence of technology; isolation; greed; conformity

Pay It Forward; PG; Drama; 123 minutes

Synopsis: A class assignment to change the world leads Trevor to develop a theory that requires someone to repay a favour, not by paying it back but by paying it forward to three more people. By helping others and asking them to do the same, Trevor believes the world can become a better place. His home life is less than ideal but with the help of his teacher, Trevor is able to see the good in life.

Caution: Some profanity and domestic violence, one non-graphic sex scene.

Themes: bullying; domestic abuse; individual's power to affect others; taking responsibility for choices; compassion; interconnectedness of humanity

Pleasantville; PG; Drama; 124 minutes

Synopsis: 90's teens, David and Jennifer, get zapped into the perfect suburbia of the black and white 50's TV sitcom, "Pleasantville", which is about a 'perfect, happy' family and community—a stark contrast to their divorced family situation. They are able to help those of the fictional town break through their personal limitations and, in the process, break through some of their own.

Caution: References to teen sex and one allusion to masturbation.

Themes: prejudice; discrimination; promotion of respect and diversity; family conflict; coming of age; identity; self-fulfillment; choice and discovery

Psycho; 14A; Horror; 109 minutes

Synopsis: Norman Bates, a troubled man running an out-of-the-way motel with an old dark house adjoining it, leads a mysterious life with his aged mother. When a young woman rents a room in the motel seeking refuge, the compelling and terrifying mystery of time unravels.

Caution: Suspenseful but no gratuitous violence.

Themes: theft and punishment; mental illness; duality; gender stereotypes

Rain Man; 14A; Drama; 133 minutes

Synopsis: Charlie is introduced to Raymond, the autistic brother he never knew, after their father's death. Charlie abducts Raymond to get his "fair share" of the estate. What begins as selfishness soon evolves into an odyssey of camaraderie and self-revelation that expands Raymond's narrow world and softens Charlie's hardened heart.

Caution: Recommended for mature students due to sensitivity of topic. Some profanity.

Themes: tolerance; discrimination; inclusion; forgiveness

River Runs Through It, A; PG; Drama; 124 minutes

Synopsis: Set in Montana in the early 1900's, a Presbyterian minister teaches his two sons, one a straight-laced intellectual and the other a bold, high-living dare-devil, about life and religion through fly-fishing.

Caution: Some profanity, promiscuity and brief nudity.

Themes: family relationships; racism; role of women; coming of age; consequences of choices

Shine; PG; Drama; 105 minutes

Synopsis: This is the true story of a gifted, fragile Australian piano prodigy who as a boy is tutored and abused by his tyrannical Holocaust survivor father. David defies his father's wishes to pursue his dreams. In adulthood, he meets Gillian, an astrologer whose unconditional love and acceptance allow him not only to survive and perform but also to "shine".

Caution: Sensuality and brief nudity.

Themes: family relationships; goals; perseverance; tolerance; overcoming obstacles; sensitivity and respect; creativity; zest for life

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